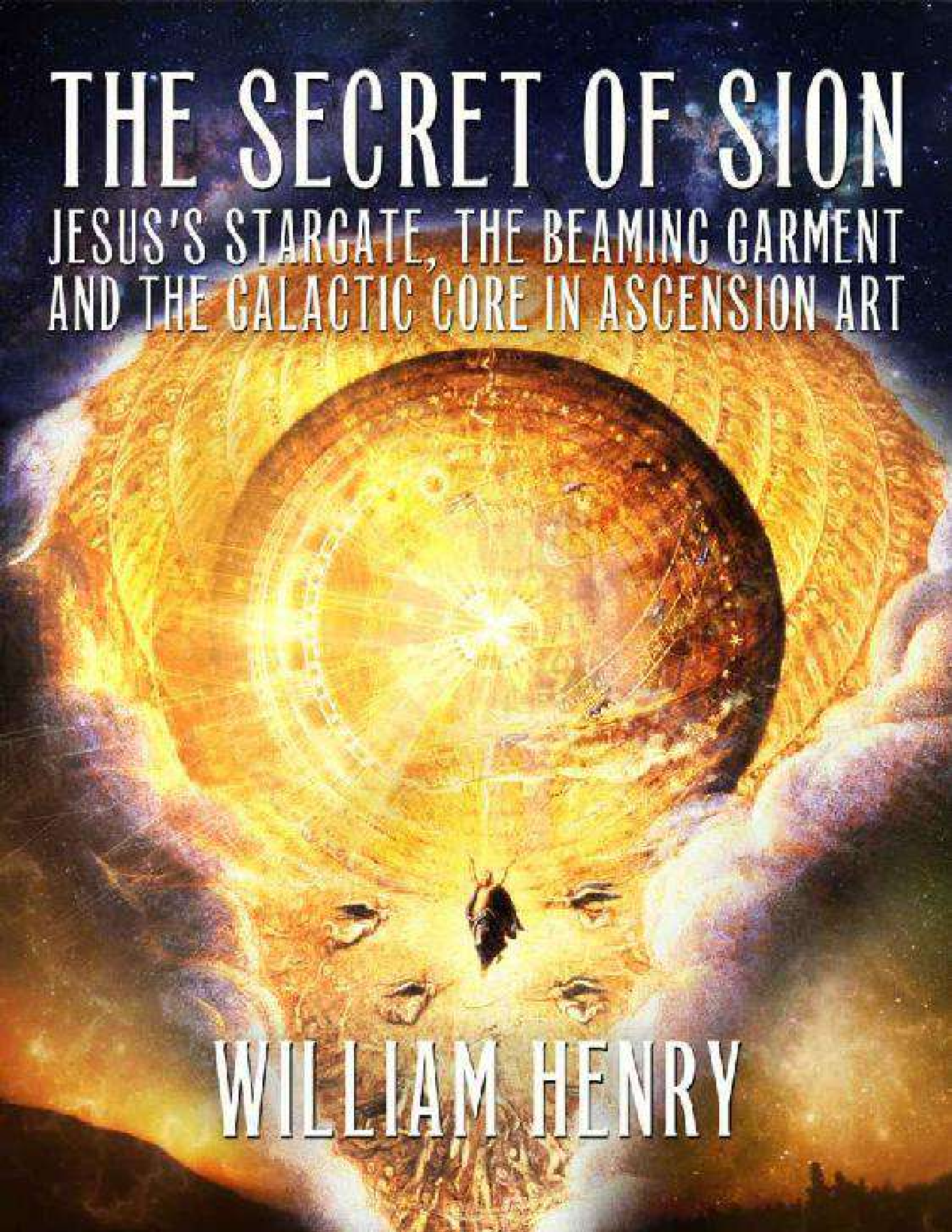
THE SECRET OF SION

JESUS'S STARGATE, THE BEAMING GARMENT AND THE GALACTIC CORE IN ASCENSION ART



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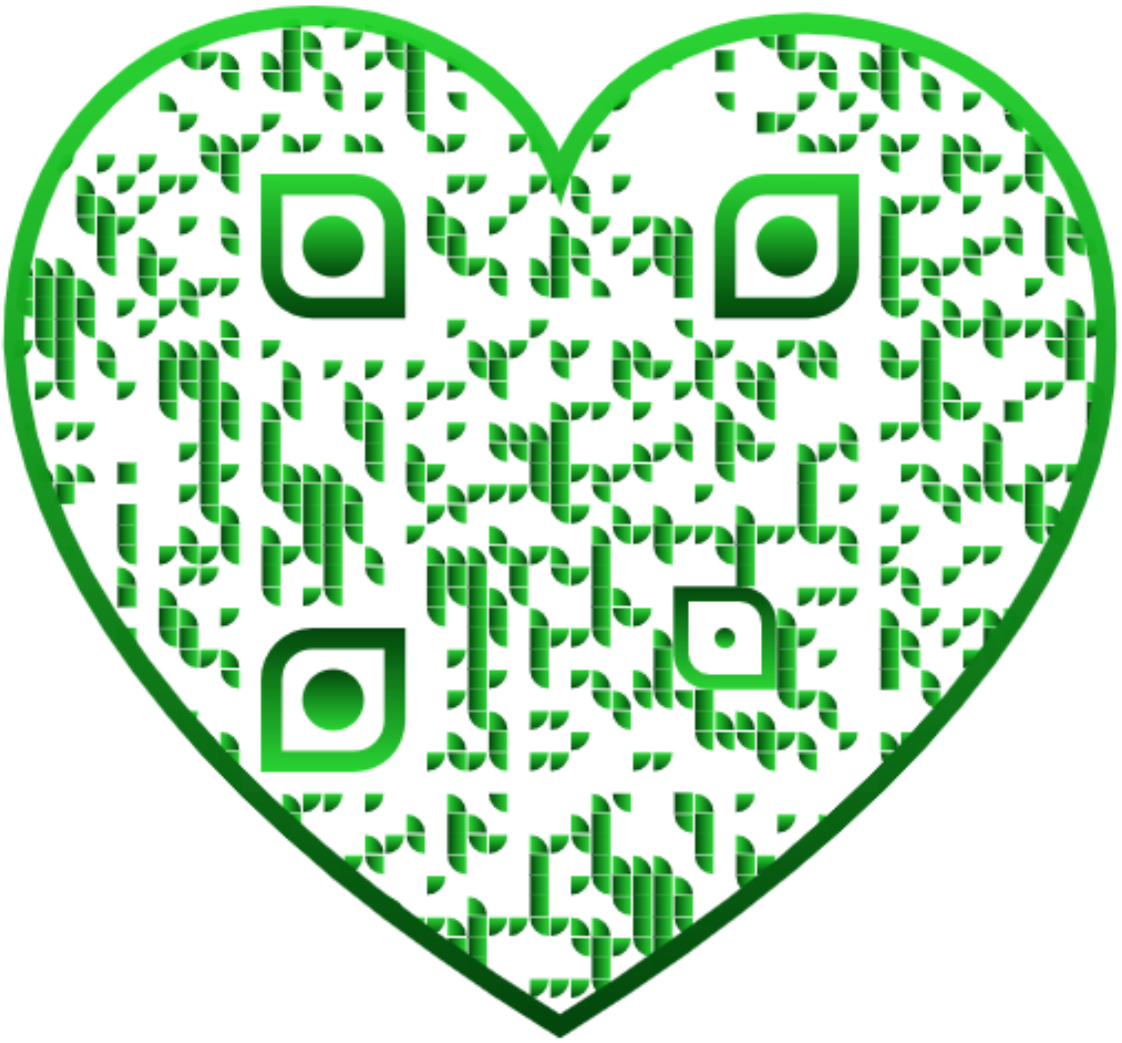

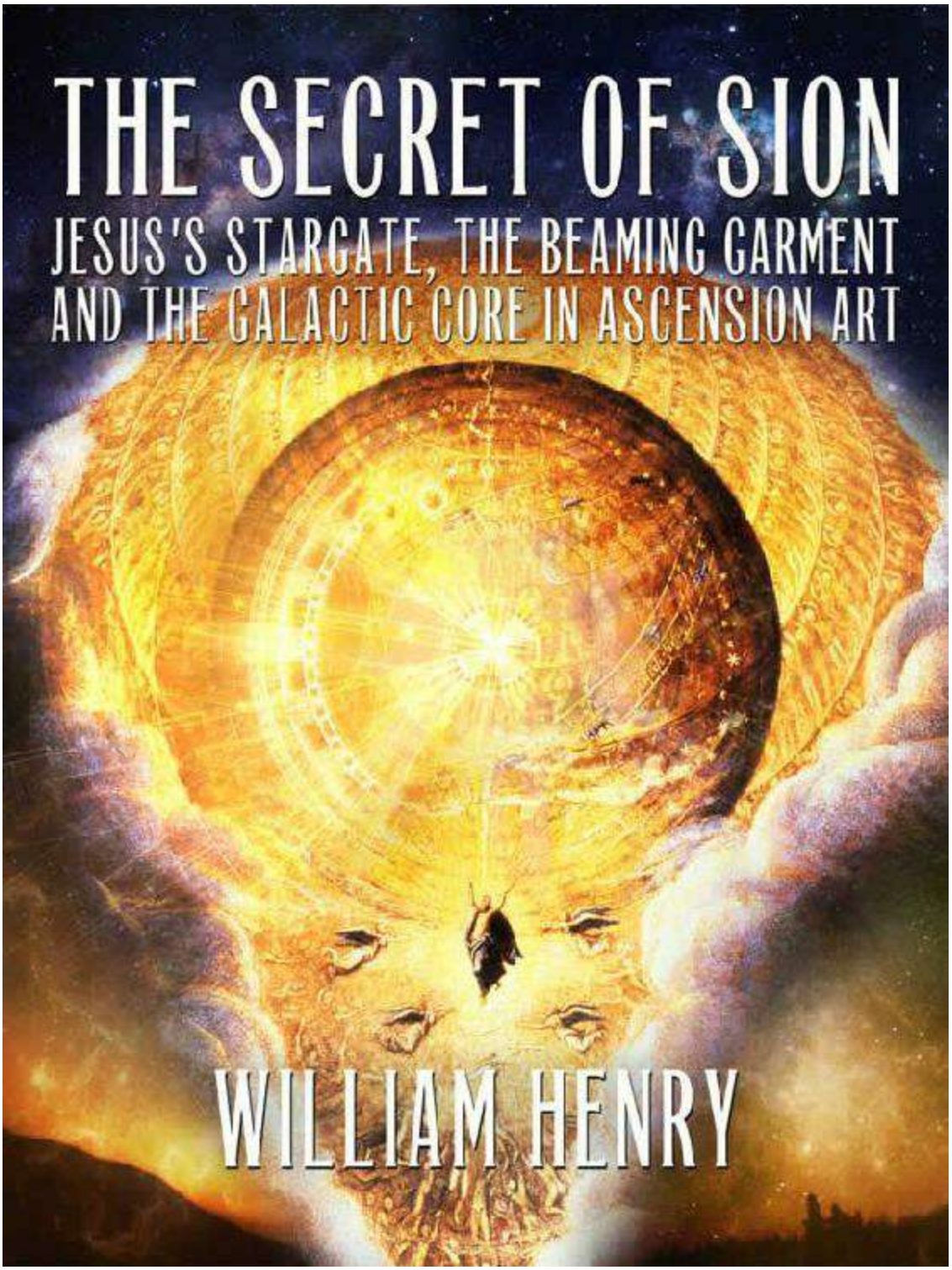
THE SECRET OF SION
JESUS'S STARGATE, THE BEAMING GARMENT
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THE SECRET OF SION

Jesus's Stargate, the Beaming Garment and the Galactic Core in Ascension Art

by

William Henry

Scala Dei

This edition is published by Scala Dei
Scala Dei is an imprint of William Henry
P.O. Box 2143, Hendersonville, TN 37075
tel. (615) 292-5397
www.williamhenry.net
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FOR CLARE

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INTRODUCTION

". . . Awake; Put on thy strength, O Sion;
put on thy beautiful garments,
O Jerusalem, the holy city. . ."

Isaiah 52:1

SION'S AVATAR

This book is a mind-expanding and life-altering collection of sacred art coupled with my original and revelatory reinterpretation of literary evidence that proposes Jesus is a stargate traveling, time traveler. He ascended, traveled and will return through a traversable wormhole - a tear, hole or tunnel opened in the fabric of space time through which particles can travel to other places or parallel dimensions…and back.

As Christ said in John 10:9, "I am the door and no one comes to the Father but through Me." To me, these words are more than poetry. This door is a star tunnel.

You know this door exists. You want to go through it. That's why you're reading this book.

However, we're told, the entrance to this portal is not open to everyone. The "Gate to Paradise" is guarded by beings who each hold "a flaming sword, turning every way, to keep the way of the tree of life". Passage through the stargate involves a transformation, a secret change of state, an upgrade, for us and the entire planet.

The Jewish Gnostic ('mystical') lore that provides the narrative for this imagery tells us Jesus traveled these stellar doors as a being of light. More, he was an avatar of a tribe of majestic light beings sent to lead souls through the door of light. (That's what this book is about.)

While I will focus on Jesus, this secret is actually a timeless teaching of the mystics and perfect masters or avatars of many traditions. Jesus is among the clearest and most accessible instructors of these avatars.

The Bible records 12 different appearances of Jesus in His celestial body. Then, there are the Gnostic gospels in which Jesus

routinely appears as a shining light being.

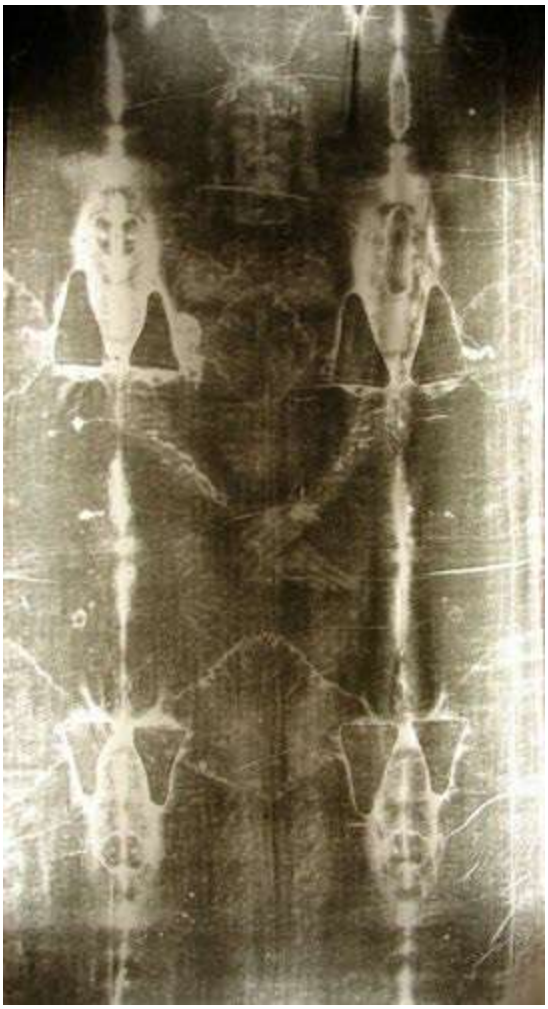
Jesus enters through an astral, star or energy door, from San Marco, Venice. He meets the initiate on the threshold of the astral world.

According to these accounts, after the Crucifixion Jesus possessed a new, resurrected or glorified ('glowing') spiritual body or light body (referred to as a garment) – and could dematerialize (disappear) and materialize (appear) at will, even in a sealed room.

Jesus' followers claim not only to have seen Him but also to have eaten with him, touched him, and received an anointing in a cosmic essence, the Holy Spirit, from Him while in his new shining or "beaming"* body.

*Beam means "ray of light," probably because it was used by Bede to render the Latin

columna lucis, the Biblical “pillar of fire.” It comes from the Old English beam originally “living tree.” Fascinating, since the other side of the door is the “One” or the “Center” which is represented by the Tree of Life (“the Living Tree”), the Axis Mundi, the Fountain of Immortality, a throne, etc.



Modern particle physics provides a mechanism for dematerialization: conversion of the matter of an object into neutrinos, which are high energy elementary particles that interact very weakly with normal matter and thus would be invisible. The image of Jesus on the Shroud of Turin has certain features scientists would expect to arise in the neutrino dematerialization process.

The Resurrection. William Blake. Fogg Art Museum, Harvard University.

FLASH! Vision of Paul from Acts 22:6, "About noon as I came near Damascus, suddenly a bright light from heaven flashed around me." Byzantine mosaic, Kavala, Greece. Jesus manifests in a transparent almond-shaped mandorla or 'gateway'.

Paul encountered the beaming Jesus on the road to Damascus. This meeting caused him to transform from Christian persecutor to champion. The description of Paul's encounter is described in Acts 9:3. It is supernatural, miraculous, revelatory.

"As he neared Damascus on his journey, suddenly a light from heaven **FLASHED** around him. He fell to the ground and heard a voice say to him, "Saul, Saul, why do you persecute me?"

The voice from the light belonged to Jesus, who is often portrayed in Christian art speaking to Paul in the midst of or enveloped by an almond-shaped gateway or beaming from within a transparent light orb or star gate.

The Conversion of Saint Paul, 1335-1350. Fresco in the naos. Decani Monastery, Decani (Kosovo), Bosnia and Herzegovina.

For the witnesses who experienced His display of this garment His appearance could be described as flash, but also an ‘apparition’ (a sudden and unusual sight) or a ‘specter,’ meaning ‘full spectrum’, ‘band of colors formed from a being of light’. Some were prepared for this experience. Most were not.

The secret of this garment was best known in Gnostic circles. For example, in the Gnostic religion of ancient Iran called Manicheanism, whose followers were greatly persecuted by Christians, this light body is called ‘the Beaming Garment’. This is the term we shall adopt in our journey. A number of Manichean hymns are addressed not to the historical Jesus, called “Jesus the

Messiah," but to the Light Messenger Jesus, referred to as "Jesus the Splendor" ('brilliance', from splendere 'be bright, shine'), a magnificent shining being who displays the Beaming Garment.

This immaterial or flashing light body 'beamed', meaning it radiated or displayed (from Latin displicare "to scatter" or "unfold") bursts of light. It was also instrumental in allowing Jesus to be instantaneously transported ('beamed') through the wormhole linking the world of spirit and the material world. Today's imagination is filled with militaristic views of stargate travel, where transport is effected by a clunky machine,. However, the ancient perfect avatars put on the Beaming Garment and beamed through the wormhole through spiritual means.

The Gnostics believed that they who wear the light body constitute a separate race of advanced humanity composed of awakened and enlightened souls from many time periods and geographical locations. Including our own. (And, one can only hope, including us.)

For the awakened Gnostic, Christ is a being of light and the Christ narrative is an allegory of a universal internal spiritual experience, the Way of Light.

Birth. Baptism. Transfiguration. Perfection/Glorification. Ascension/Flash (through the wormhole).

This is the ancient spiritual journey the Wayshower, Jesus, demonstrated. We follow (and will complete) this light path both individually and as a species. (It's also the path of this book.)

Every day we find that we live in a bigger and bigger universe. We find more and more planets everyday. New galaxies. New theories on how the universe began come out all the time. Theories on physics are changing, M-theory, string theory, multiple dimensions are debated and verified by scientists. Our Sun is now thought to be a wormhole to heaven.

Sub atomic particles have now been measured going faster

than light (which was thought to be impossible) opening the way for time travel.

Teleportation will be a technological reality within 100 years, maybe sooner.

In this context, the revelation of the existence of a secret race or tribe of transformed humans that have followed the Way of Light and achieved the Beaming Garment should not surprise us. What may surprise us is how rapidly we are catching up with them.

Paul referred to this light body when he wrote to the Corinthians, “Behold, I tell you a mystery; we shall not all sleep, but we shall all be changed in the twinkling of an eye at the last trump.” (1st Corinthians 15-51)

It is our next step.

Beaming Jesus. In Christian art the transfigured Jesus **beams or glows** with **rays or waves of glory** as he displays the Beaming Garment. Note the open gateway behind him. Transfiguration from Pereslav. Russian Icon. c. 1403, Tretyakov Gallery, Moscow, Russia

In Christian Transfiguration and Ascension art Jesus wears the Beaming Garment as He ascends in a ring held aloft by angels. A winged ring. One with dimension, as indicated by the concentric rings.

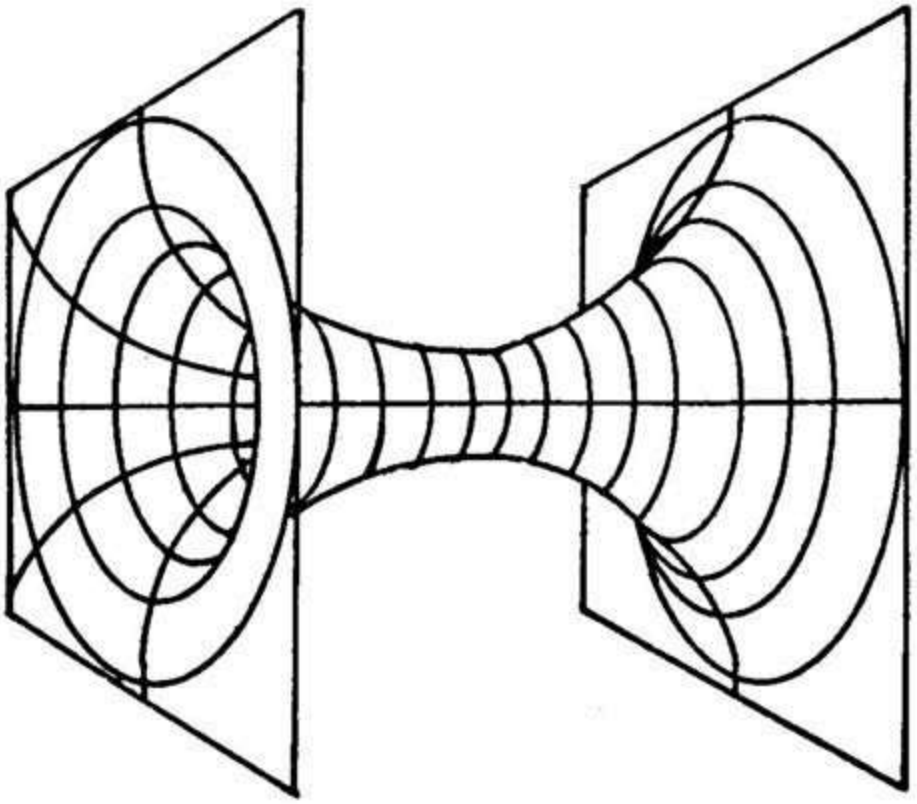
These rings clearly symbolize a tube or cosmic conduit through which Jesus travels. We just don't see the other end in the painting.

However, the Book of Acts (1:11) says Jesus will return the same way he left.

What if this is a two-way wormhole? What if the death, resurrection and ascension of Jesus actually was a

stargate/wormhole event in which Jesus was able to open a two-way wormhole and ascend to the higher dimension?

Where does this path (and the wormhole) lead? To other galaxies or star systems perhaps?



If you could look at space-time with a magnifying glass so powerful that it reached down to the quantum scale, you would not see the smooth, continuous sheet of Einstein's space-time. Just as a foam rubber ball looks smooth from a distance but rough and ragged close up. In this picture of space-time it is quite likely that tiny holes could open up, entrances to little tunnels between now and other times, or between here and other universes. Another option for ancient/future travelers would be somehow to harness these tiny wormholes and expand them. This, I propose, is exactly what Jesus did.

Ascension icon.

SION

Our destination, says Revelation, is Sion, a mystical place that gave its name to Sion (or Zion), the sacred mountain of the Jews and to Jerusalem, although Mormons believe Sion is a place in America. Both traditions agree that only the "pure in heart" can enter and dwell in Sion.

The Book of Hebrews 12:22-23 says Sion is "the Holy City of

the living god, the heavenly Jerusalem, and (arrival there marks) our acceptance into an innumerable company of angels and **just humans made perfect**".

Just 'upright', 'righteous'*, 'balanced'.
Humans 'a member of the species homo sapien,' 'not animal, divine, or machine'.
Made 'shaped', 'formed'.
Perfect 'complete,' 'fully developed', 'whole'. Holy.

Clearly, we are being told Sion is a spiritual place beyond the physical realm. Also, Sion's godly inhabitants are actually transformed or ascended humans, 'just humans made perfect,' who live in the company of angels in the heavenly city. The good people of Sion are (w)holy otherworldly beings.

Achievement of perfection or completion (full human potential), and purity ('righteousness'*), is the aim of many spiritual traditions. I will particularly view perfection through the Gnostic Christian and Tibetan tradition, where we find the Great Perfection or "Great Completion" teaching.

* Righteous is an early 16th century alteration of rightwise, from the Old English rihtwis, from riht "good" + wis "way", meaning to sacrifice for a greater goal. The apostle Paul maintains the only way to achieve righteousness is through the Law of Moses or as a gift of grace that comes from faith in Christ. Jesus' brother, James, however, links righteousness with action, saying "faith without works is dead" (James 2:14-26.)

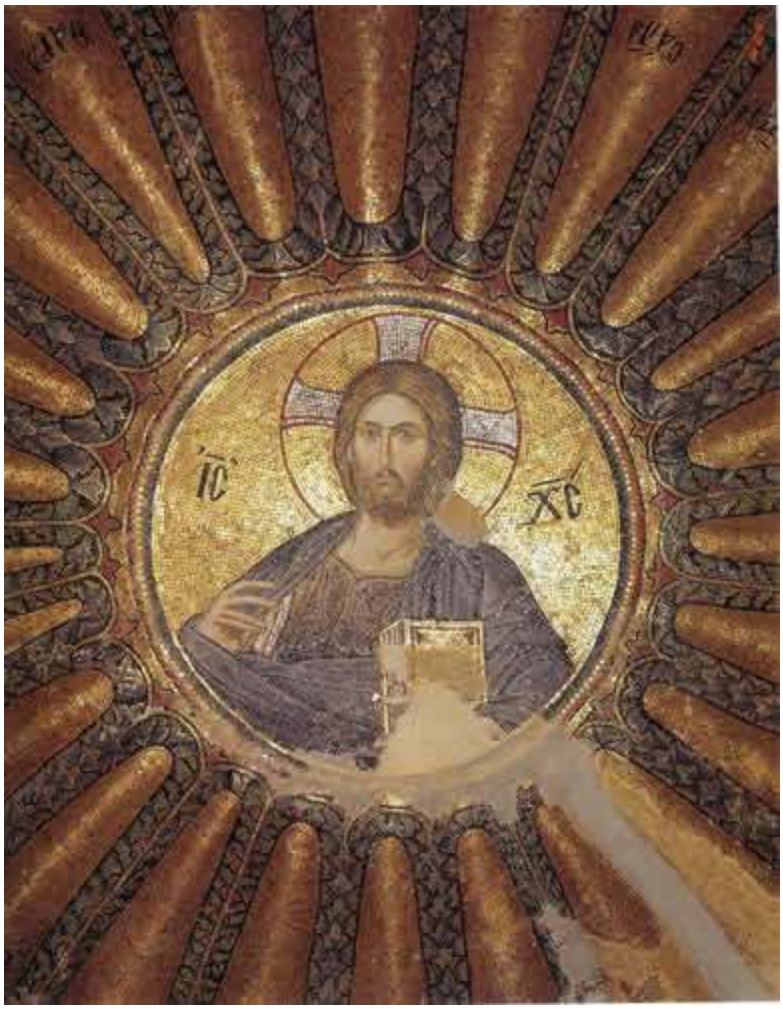
The guru Padmasambhava, resplendent with wisdom and smiling compassionately, seated in the midst of a ring of rainbow light. Rays of light emanate from him, filling you with blessings.

As portrayed in the next image, the achievement of Perfection is attained by raising or accelerating the vibration of the human body until it dissolves, leaving behind only hair, toe and fingernails, which have no nerves to be transmuted. It then morphs into a vortex of five-colored rainbow light or what is called the Rainbow Body.

I believe this glowing body is the same as the Beaming Garment. This explains why, in Christian art, the resurrected or perfected Jesus is shown on or in a rainbow ring that forms His body and His throne.

The means to Perfect the Beaming Garment is the Secret of Secrets **(**SOS**)**, and the Secret of Sion, for in order to enter Sion we must transform into perfect or light beings.

A Tibetan perfected one in the rainbow ring.



Jesus in the rainbow ring. Christ Pantocrator, detail from the dome. Byzantine mosaic, 14th c. Hora Church (Kariye Camii), Istanbul, Turkey.

The aim of the Great Perfection is to awaken the individual to the primordial state of enlightenment, which is naturally found in all beings. The initiate's goal is to integrate enlightenment into all his or her activities and to unite the physical body with the energy of Nature. The supreme realization of which lies in the manifestation of the "Rainbow Body" or body of light. Hence, those who have achieved the Great Perfection are depicted on or in a rainbow.

There is an exact parallel between the Tibetan depictions of the perfected ones and Christian images of the resurrected Jesus. It is possible that Jesus learned the secrets of the Great Perfection while

living in India and/or Tibet during His so-called ‘lost’ or ‘missing’ years between the ages of twelve and thirty.The following two images reveal the overlap of these two teachings. The identical iconography is found in the Buddhist depiction of Avalokitesvara, the goddess of compassion, and Giusto de Menabuoi’s Paradise. Paradise is portrayed as a heavenly place with Jesus in the middle of many choirs of angels and the saints around him in concentric rings.

Avalokitesvara is the Bodhisattva of Perfect Compassion. She is surrounded by rings of hands with eyes in their palms, symbolizing awakened consciousness.

This “Rainbow Bridge” symbolizes the link between Heaven and Earth. It appears in many religions and mythologies, especially the early goddess traditions. In some Tibetan tangkas (silk paintings that depict the life of the Buddha), the circular rainbow stands for the actual presence of the Buddha Samantabhadra, the All-good. In Thai Buddhist mythology, the rainbow is a staircase linking the heavens through which a tribe of wise serpent beings called nagas travel. It is safe to say that when you see a rainbow in sacred art it is usually viewed as a link between heaven and earth. Hence, it symbolizes ascension, and also the stargate.

A rainbow is composed of three elements. Rain drops (water), Sun light and the person who sees it. The connection between

water and a visionary experience of an ascent is also noted in the “Vision of Ezekiel” where Ezekiel stood beside the river Chebar gazing into the water and seven heavens opened to him so that he saw the Glory of the Holy One, the angelic hosts, the seraphim and their sparkling wings all gathered around the Throne.

To decode this episode we must know that glory comes from the Latin gloria, ("fame, renown"). It literally means to ‘glow rays’ and is symbolized by a rainbow. The seven colors of the rainbow can thus be interpreted as symbols of the glorious light of the seven heavens. In this light, Ezekiel’s vision can easily be interpreted as a wormhole experience. When the rainbow bridge, the rainbow wormhole opened he saw the rainbow glory of the Throne of God.

Taking this one step further, the seven chakras or energy centers of the human spiritual anatomy are also symbolized by the seven colors of the rainbow. Rising from the cocyx to the crown, we count them, “one, two, three, four, five, six, seven… all good children go to heaven (Sion)”. Get it? The seven heavens that opened for Ezekiel can also be interpreted as the chakras, which are required to open in attaining the Rainbow Body, our inner stairway or stargate to heaven.

In traditional Christian art Christ’s throne is depicted as a rainbow. The rainbow (Greek = iris) is a halo or arc that completely surrounds the throne. Most of us think of a rainbow as an arch or semicircle, however in reality they are a full circle. We usually don't see the full circle because the horizon of the Earth is in the way.

For example, in Hans Memling’s Saint John the Evangelist on Patmos, we see John the Revelator in the midst of his visionary experience that put him in the presence of Christ. Over the rainbow bridge is the glorified Jesus on his rainbow throne (in his Rainbow Body) …in Sion.

Revelation chapter 4 1-4, provides John's description of this "doorway", this "stargate".

After this I looked, and, behold, **a door was opened in heaven**: and the first voice which I heard was as it were of a trumpet talking withme which said, Come up hither, and I will shew thee things which must be hereafter.
And immediately I was in the spirit: and, behold, a throne was set in heaven, And one sat on the throne was like a jasper in appearance, **and there was a rainbow around the throne**, like an emerald in appearance.
Around the throne were twenty four thrones, and upon the thrones I saw twenty four elders sitting, clothed in white garments, and golden crowns on their heads.

English versions of the Bible modify the noun rainbow with the phrase "resembling an emerald." It is often accepted that the rainbow description applies to the rainbow, and not the person sitting on the throne. However, linguists note that the masculine adjective in the Greek text, omoios (like) does not agree with the feminine gender of the word iris. While the word order appears to connect the comparison to emerald with the iris the more important grammatical agreement seems to connect the emerald appearance with the One sitting on the throne. Why is it that Jesus has the appearance of an emerald on His throne? Was he shimmering green? If so, he matches another resurrected being, the Egyptian god, Osiris.

Saint John the Evangelist on Patmos, Hans Memling. From the Altarpiece of Saint John the Baptist and Saint John the Evangelist, 1474-79. Memling Museum, Bruges, Belgium.

STARWALKERS

In Starwalkers and the Dimension of the Blessed I explored the ancient Egyptian imagery of the (star) gate of eternity as found in the story of Osiris. First, Osiris transforms into his bright white "karast" garment. Then, he climbs aboard the "Ship of Eternity" or "Ark of the Millions of Years" as a light being and travels for

eternity upon this ship. I was the first to note that the shape and function of his ship perfectly matches the modern wormhole. I proposed that Osiris was the way shower of the Egyptian belief that humans could become celestial beings and travel through wormholes.

Starwalkers led to my introduction to the subject of the Rainbow Body. It happened when, after giving a presentation on ancient Egyptian ascension beliefs at a conference in California, a lovely and vibrant couple introduced themselves to me. They told me they both held doctorate degrees from the Harvard Divinity School, they lived in India, translated Tibetan texts, knew the Dalai Lama and were experts in the Rainbow Body. My work, they said, answered a burning question that the Tibetans wouldn't answer, either because it was secret or because they didn't know the answer. That is, once we achieve the Rainbow Body are are able to travel to other star systems (as Tibetans teach), how do we get there?

After watching my "Starwalkers" presentation, they discovered the answer: they turn themselves into a wormhole and travel the stars like Osiris.

As in the Great Perfection or Rainbow Body tradition, in ancient Egyptian ascension teaching the human body is considered an intermediate phase, a transitional state, a bridge. Enlightened and compassionate souls can "quicken" or dissolve the body into its pure essence.

We can, and we must, achieve the Rainbow Body in order to leave Earth, the Tibetans teach.

The Gnostic Gospel of Philip echoes this belief, saying, "we must become perfect before leaving this world."

This knowledge is known to advanced civilizations beyond our planet who have been watching over us for millennia. In fact, the Tibetans believe it is taught in 13 star systems, including our own. Once the Rainbow Body is achieved one can travel to these star systems, and beyond.

THE KARAST BODY

The Ancient Egyptians believed that the soul of the deceased came to reside in the heavens as a star.

If the soul passed all of the tests that it would encounter in the Duat or Netherworld then it would become one with Osiris/Sokar, lord of the Duat, and live forever in the night sky as a bright star. The resurrection of the human soul in the after-life was the central fact of the Egyptian religion," writes mythologist Gerald Massey, "and the transfigured, re-erected mummy, otherwise called the Karast, was the supreme symbol." The karast is a forerunner of the Beaming Garment.

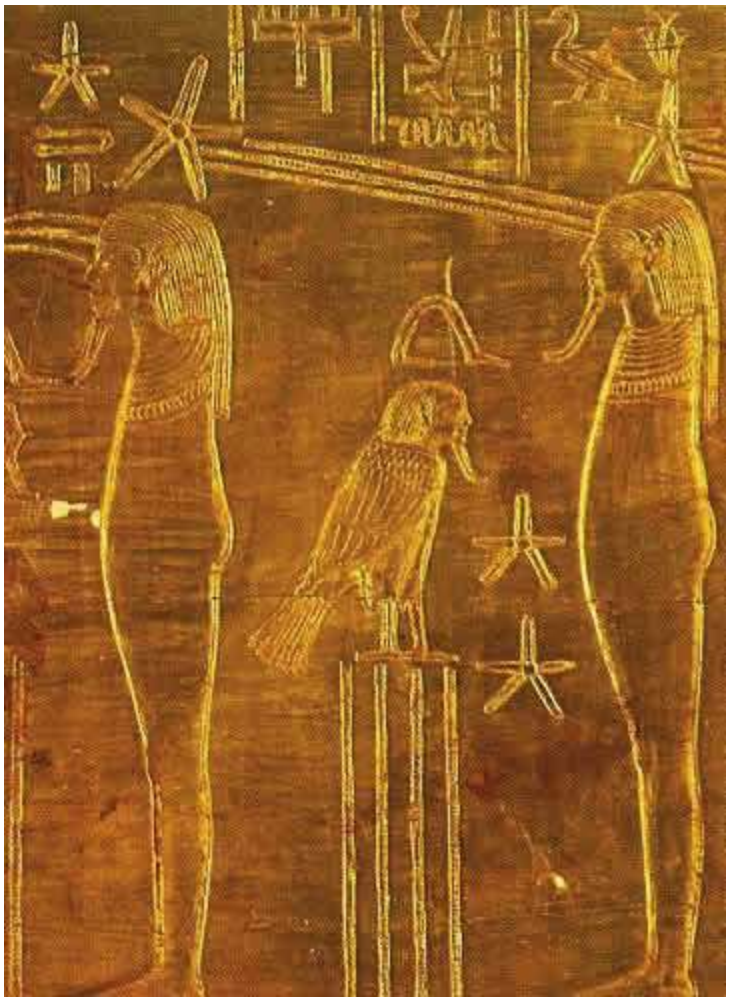
Dr. Charles Muses is a prominent investigator who believed that the Egyptians had developed a technology in which tones, lights, and an as-yet unidentified plant are used, to "open a rusty valve", or trigger the production of large pulses of hormones similar to the ecdysone (ecdydsterone), produced by larval forms of insects, which allows the adult form to emerge. In this way, they would allow the gestation or mutation of a non-molecular body – a new skin - that would allow the survival of consciousness beyond physical death.

In his book, The Sacred Plant, Muses concludes the principle agent of this transformation was "the divine food" which, like some super royal jelly could do for bees, would stimulate metamorphic neurosecretory organs in the human central nervous system and enable a superbiological process to take place to mature a higher body that can transcend at death and is capable of furnishing a sensorium to perceive and function in a world freer than the transient three-dimensional one in which we are currently confined. This was the ageless promise that Ancient Egypt held forth most explicitly."

In ancient Egypt there are numerous depictions of enigmatic food being presented to kings. This celestial food was said to heighten the pharaoh's powers of perception, awareness and intuition, and was responsible for an overall transcendence of personality to the angelic state.

"All this brings us to a key point in Ancient Egyptian ethnobotany: ingestion of the sacred material was designed not to merely give a "a high" but to trigger and impel the metamorphic process leading to a theurgic transmutation of human nature into apotheosis."

This process was overseen by cosmic regents, the living archetypes of stellar powers.



We see three beams of light, star power, entering the third eye of Tutankhamun in his pupal or Osiris form. He is preparing to become a starwalker.

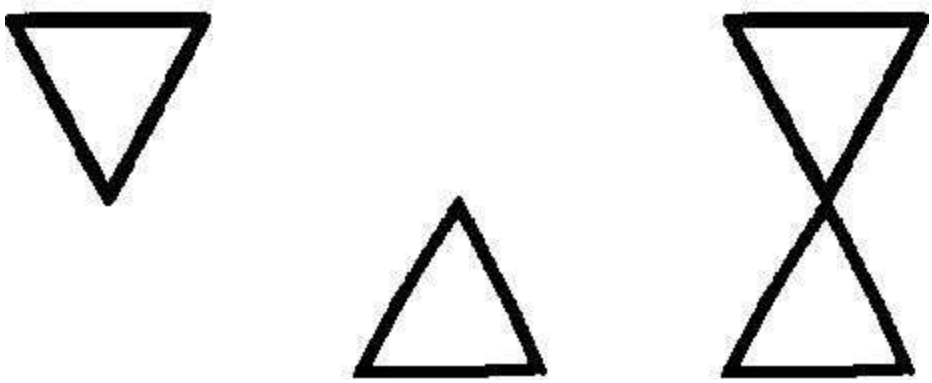
To attain the awareness of these star powers or being is our goal.

THE WORMHOLE DANCE

Further, Inspiration for my "the human body is a stargate theory" came one night on a cruise ship on the Nile as I watched a whirling dervish dancer. I soon found myself picking my jaw up off the floor. Right before my eyes the dervish presents a brightly colored bell-like skirt that, in my western view, becomes a saucer-shaped UFO (or Mer-Ka-Ba, chariot of the spirit) spinning around his body. Then, a second saucer spins around his body. I'm ecstatic. But the dance was far from finished.

During the whirling or "sema" or samâ ceremony (of the divine love and mystical ecstasy) he lifts the 'saucer' above his head. I can't believe it. He's forming a wormhole! He is performing the alchemical transformational process of ascension. I'm proud to be the first to connect the (eastern) dance of the dervish with the (western) wormhole science and call this the Wormhole Dance.

The merger of the Hour Glass shape of the two 'saucers' becomes the Star of David, another symbol of the Mer-Ka-Ba and Sion. The meeting of the upper world (Heaven) and the lower world (Earth) is exactly what is performed by the dancer.



The meeting of Heaven and Earth.

As the dance progresses, the dancer collapses the second skirt and wraps it into a bundle, symbolizing a baby soul that descends from the wormhole into creation. The soul will return to its Source the same way it arrived.

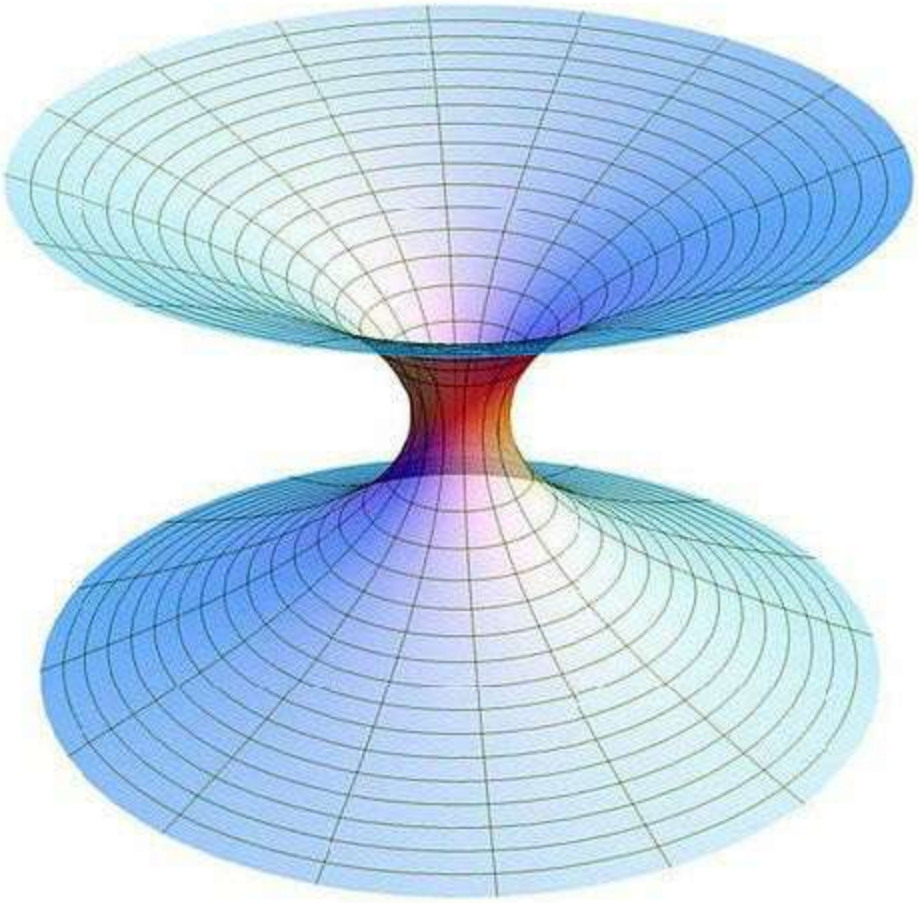
The dancer was part of the Al Tanura Group, a breakaway group of dervishes. The dance is known as Al Darweesh, or dervish dancing and begins with the Dervish spinning in place. The Persian word darwish (literally: the sill of the door) is accepted in Arabic and Turkish (dervish) to describe the Sufi who is the one who is at the door to enlightenment. Derived from the Persian word 'dar' (door), a dervish is one who is poor (= Pure?) in the sight of God and in need of His mercy.

As the doorway, we might say that the dervish is a mystical dancer – the Poor or Pure One - who stands between or unites the material and cosmic worlds. Through his spinning he arrives at a place where ego dissolves and a resonance with universal soul comes in. It is believed that the dervish is in prayer and that his body becomes open to receive the energy of God.

When I talked with the dancer after his performance he told me the 'story' told by the dance concerned the unity of heaven and earth.

Amen!

Does an 800 year old mystic Islamic dance encode the secrets of modern physics?



The Wormhole Dance and the dance of the Tibetan Rainbow Body appear to be the same as

seen in this Thangka from the second half of the 17th century.

Every religious tradition has a term for this next step for the human body. In Sufism it is called "the most sacred body " and "supracelestial body". Taoists call it "the diamond body," and those who have attained it are called "the immortals" and "the cloudwalkers." Yogic schools and Tantrics call it "the divine body." In Kriya yoga it is called "the body of bliss." In Vedanta it is called "the superconductive body." The ancient Egyptians called it "the luminous body or being" (akh) or the karast. This conception evolved into Gnosticism, where it is called "the radiant body". In the Mithraic liturgy it was called "the perfect body ". The philosopher Sri Aurobindo called it "the divine body," and said it is composed of supramental substance. The twentieth century Christian mystic, Teilhard de Chardin, called it "the ultrahuman." " In the Hermetic Corpus, it is called "the immortal body ". In the alchemical tradition, the Emerald Tablet calls it "the golden body."* What we lack are models – images of Ascension – and a cultural belief that this is not only possible, but natural. We have been programmed to deny our divinity and programmed to fear our true power and identity as light beings.

* List compiled by John White in his excellent Enlightenment article, "Enlightenment and the Body of Light,"

This is illustrated at the Transfiguration. While he spoke with the disciples a bright cloud cast a shadow over them. God spoke from the cloud. Terrified, the disciples fell prostrate. But Jesus came and touched their soul, saying, "**Rise and do not be afraid**" (Matthew 17:7).

Overcoming fear of our true power is the key to this soul to soul initiation. In my view, the disciples at the Transfiguration are like the two caterpillars looking up at the butterfly (the Transfigured Jesus). One turns to the other and says, "you'll never

get me up in one of those things."

That's us, too. We don't believe we're good enough, smart enough, spiritual enough to join the pure-hearted and morph into light beings. Therefore, we don't. Hence, we do not embrace the incredible powers of the Light Body or Resurrection Body within us. The Beaming Garment eludes us. So, too, does the stargate to Sion. We need three things that this book provides: inspiration, motivation and trust.

Humans who have successfully 'perfected' or transformed the human element into its higher form – the Glory or Rainbow Body of Light – enjoy a continued existence with several abilities and characteristics:

They are beings of pure light and pure love that exist in a higher frequency or dimen(sion).

They are shining or luminous.

They open portals or star gates with their bodies and use them as cosmic shortcuts to Sion and elsewhere.

This Light Body (or Star Body, Rainbow Body) is our hidden, inner 'spiritual' body referenced in numerous traditions.

Humans who are 'on the way' to perfection derive huge earthly benefits from following this soul rising Way of Light, including:

Better health. Whole people are happy people. Medically, happy people are healthier. They also live longer, granting one an increased opportunity to achieve the Rainbow Body, which the Tibetans say, can be achieved in one lifetime.

Protection. The Gnostics teach that the powers (dictatorial forces, terrestrial and otherwise) cannot see those who are clothed in the perfect light.

Prosperity. The fruits of the Promised land manifest for the good people.

Sacred relationships. As we achieve wholeness all of our relationships become consciously sacred.

These benefits are the motivation for reading this book and following the Way of Light. My promise is that as you immerse yourself in this teaching, day after day, month after month, the spiritual qualities of the pure-hearted will develop, removing the veils human existence places upon us and filling your being with light. We are fortunate to have been born on earth as a human, especially at such an amazing, transitional time. Our time is precious. We can spend it on ordinary or mundane things or we can take this rare and precious opportunity to perfect ourselves. The Beaming Garment can be achieved in this lifetime. You will wear the Beaming Garment. Just believe.

I am motivated by the fact that millions of people are in real pain, are experiencing real challenges in their lives. If they only knew the Secret of Sion. If you feel naked, this book offers clothes. If you feel alone, this book offers hope and a connection to a group of beings who are waiting for you!

The release of this information at this point of time is also meant to accelerate Disclosure, the mass revelation of the existence of extraterrestrial beings and their presence in earthly affairs. Many believe we will soon have a government introduce us to these beings (who are like us only taller and smaller and a lot smarter) and their 'space craft' technology, which is far in advance of our own.

I believe the real Disclosure involves the revelation of the pure-hearted light beings, the people of Sion.

Based upon the texts we will examine, I believe these benevolent beings of Sion left us here long ago. Some of them were left behind, too. They are being activated now to intervene on behalf of humanity to help us avert a cosmic catastrophe that includes control by dictatorial forces, terrestrial and otherwise. They are here to teach humankind to find God within and attain the Beaming Garment.

CHAPTER 1

BIRTH

The Three Magi stand in awe of the Beaming Jesus. Speculum Humanae Salvationis, by Ludolfus de Saxonia. Ms.15, f.10r. Vellum. Germany, ca. 1410. Spencer Collection. Astor, Lenox and Tilden Foundations. The New York Public Library, New York, NY, U.S.A.

In December, 2010 I received an email from a trusted friend and colleague. It said, "Get a copy of Revelation of the Magi, it will be important to your future work."

I immediately ordered the book, and upon reading the first few pages, could readily see why my friend urged me to read it.

The book tells the familiar story of the Three Kings or Magi who follow a star in search of the Christ child, but from a completely different perspective.

That is, what if the Magi's star is not a star, a comet, a planetary conjunction, or even an angel, but Christ himself in celestial form —a star-child? What if this star-child manifests through a gate? Indeed, a stargate? What if this star being tells you that he has visited earth many times, past and future.

That is the premise of Revelation of the Magi**,** an extraordinary 8th century Gnostic manuscript resurrected from the Vatican archives by Dr. Brent Landau, who provides a first-ever English translation and critical analysis of this remarkable but largely unknown text.

As my friend realized, this is exactly what I have been saying about the Piscean avatar for years. Jesus was a stargate traveling, time traveler. He transformed himself into pure light in order to traverse the wormholes or cosmic shortcuts permeating the universe. Now, here is a 'lost' Christian text saying exactly the same thing. For me, this was a validation of my work and provided the connective tissue that links my modern conception of Jesus with the ancient (original) conception.

As Landau discovered, the narrative begins by stating that it is the result of a revelatory discourse spoken by the Magi, who, the text states, are called by the name "Magi" in the language of their country because of their practice of silent prayer (1:2).

The Magi are said to be both kings and wise men, and the text

gives a patronymic list of their names (2:3). They live in the land of **Shir**, which is described as being at the easternmost edge of the inhabited world, at the shore of the great Ocean. (2:4).

They are descendants of **Seth**, the third son of Adam and Eve, who received commandments from his father and wrote them in books, the first books which appeared in the history of the world (3:3-4). These books contained instructions for Seth's offspring to wait for the appearance of a star, which would signal the birth of God in human form (4:2-10).

The star appears in the sky, descends from the heavens, **the heavens open like a great gate**, the light enters the cave, inviting the Magi to come inside (12:3- 5). In the cave, a gate opens and the star takes the form of a small and humble human being and tells the Magi that such a form is necessary for the inhabitants of the world to see the Son of the Father — indicating that this star-child is none other than Christ himself (13:1-2).

Christ tells the Magi that he has been sent from the Father for the salvation of all humanity, and instructs them to follow the star to Bethlehem to see his birth in human form (13:8-13).

The Star Child. Jesus appears in the form of a star child to the Magi. Rogier van der Weyden, c. 1445, Altarpiece, Middleburg, Germany.

As they set out for the journey, the Magi discuss what they saw in the cave, and learn that each of them witnessed Christ in a different form, each of which corresponds to a stage in Christ's life (14:3-9). Once the Magi have gathered their traveling supplies, the star leads them on the journey to Judea, making the mountains and valleys level in front of them, relieving their fatigue and increasing their food supply through the power of its light, and making the lengthy journey impossibly short (16:3-7).

The Journey of the Magi by Sassetta, c. 1435, Metropolitan Museum of Art, NYC. The Magi follow a beaming orb or star that floats beside them.

When they reach Jerusalem in the month of April, the star leads them into the city. Herod and the scribes ask the Magi why they have come, and the Magi say that the savior of the world is to be born in this region (17:1-3). Having been informed that this will take place in Bethlehem, the Magi again see their star and go on their way, scorning the blindness of the inhabitants of Jerusalem (17:6-8). At Bethlehem, the Magi find a cave, into which the star enters and transforms itself into a luminous infant (18:2-8). The child blesses them and commands them to be witnesses to the Gospel along with his disciples (19:1-6).

As the Magi are exiting the cave, Mary and Joseph approach them, concerned that the impending departure of the star with the Magi means that the child who has just appeared in their house is being taken from them (22:2-5). After the Magi reassure Mary that the child is still in their house despite

his continuing presence with the Magi in the form of the star (23:2-4), the child blesses Mary and tells her that his mission is the redemption of all humanity (25:1-4).

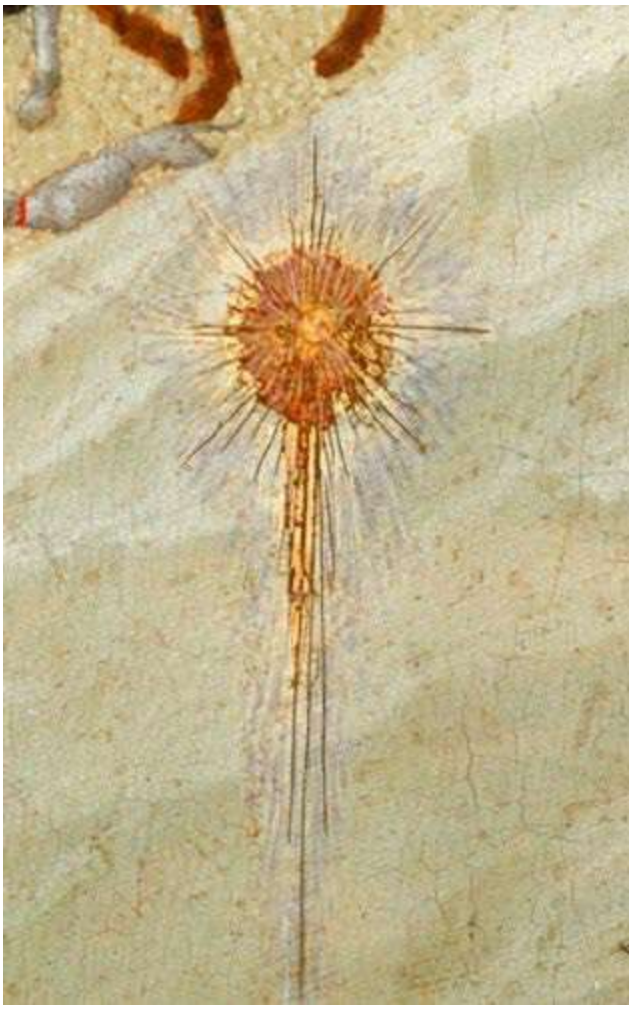
When they return to the land of Shir, the Magi tell the inhabitants of the wondrous visions and revelations which they saw, and they give the people some of the food that the star had supplied for them (27:1-11). The people eat the star food, which immediately produces visions for them of the life of Christ, and many of the inhabitants convert to the faith proclaimed by the Magi (28:1-4).The star food is most certainly some kind of hallucinogen, as upon ingesting it the people of Shir 'rejoice in love', 'leap for joy' and begin telling each other the visions of what they are seeing.

One sees a 'great light that has no likeness in the world'. Another saw 'a pillar of light diving down in side the earth' and the dead were rising to meet it.

Revelations. Visions. Joy. Glory. Love. These are the words used in RevMaj to described the effects of eating the star food and experiencing Christ's presence.

In my view, the Revelation of the Magi is the most important apocryphal text ever discovered. As Brent Landau observes, it could only be fully appreciated today. I believe our understanding of the nature of time and space, and especially stargates, enable us to decode this remarkable book.

However, the RevMaj is not alone. The concept of Jesus as a star being who travels (beams) through gates or holes in heaven is also referenced in another extraordinary Sethian text, The Apocryphon or Secret Book of John.



“This is the perfect Son, doing the will of he who sent him. This one is the way and the gate of light for those who enter by it” 15:146.

THE CUP OF CHRIST

As reported by Discover magazine in October, 2008, archaeologists discovered an ancient bowl, dated 2nd century BC to early 1st century AD, engraved with an inscription that refers to Christ, the earliest one found to date. The carving on the bowl reads "DIA CHRSTOU O GOISTAIS," which can be

translated either as "by Christ the magician" or "the magician by Christ." It was discovered by a group of French marine archaeologists, led by Franck Goddio, during an underwater excavation of the ruins of an ancient harbor in Alexandria, Egypt, where the early Christians studied and preached.

Ancient bowl engraved “Christ the Magician.”

Both Goddio And Egyptologist David Fabre, a member of the European Institute of Submarine Archaeology, think a "magus" could have practiced fortune telling rituals using the bowl.

According to Fabre, ever since Mesopotamia in the 3rd millennium B.C., the soothsayer was instructed by the gods to interpret the forms taken by the oil poured into a cup of water. The individual, or "medium," then goes into a hallucinatory trance when studying the oil in the cup. They therefore see the divinities, or supernatural beings appear that they call to answer their questions with regard to the future.

A professor of classical archeology and art from Oxford University, Bert Smith, says that the "DIA CHRSTOU O GOISTAIS," carving might have been an offering or a

dedication from a "Chrestos", who was part of a certain religious group called Ogoistais, worshiping Hermes, Athena, Isis or other early Greek and Egyptian gods.

THE SECRET BOOK OF JOHN

Written before 180, the Secret Book of John is the revelation of the ascended Jesus. The original title may have been “The Revelation of the Mysteries Hidden in Silence” (which resonates with the Magi, who are associated with Silent Prayer). It was discovered in 1945 among the Nag Hammadi cache of 13 codices.

Like other writers of his time, the author was hugely inspired by the experience of Paul, who encountered the Beaming Jesus on the road to Damascas, and John the Revelator, who glimpsed Jesus on the rainbow ring in Sion. The text represents the Gnostics’ highest desire to encounter the Beaming Jesus.

In the Apocryphon of John narrative, John was at the Temple in Jerusalem* when he is confronted by a Pharisee named Arimanios. Like his brethren, Arimanios was skeptical of John the Baptist and his cousin, Jesus. He wants to know where is Jesus. John tells him Jesus has returned to the place from which He came.

Arimanios responds by accusing Jesus of misleading, lying and turning John and others away from the ancestral traditions. The encounter spins John into a whirlwind of questions. He leaves the Temple and soon finds himself in

deep contemplation on a mountaintop. Who was Jesus, anyway? What was Jesus? The questions swirl in his mind. Why was he here? Who sent him? Where did he go? What did he mean by all this talk about eternal life? All John learned from Jesus is that he came from "**the imperishable realm**."

Where is that?

While John was contemplating these questions, suddenly,

"The **heavens opened** and the whole of creation shone with a light from above, And the world quaked!"

A being appeared in the light. At first, it looked like a small child. Then it morphed into an old man. It morphed again becoming like a young man. (Just like in RevMaj.)

The being in the light spoke to John, saying "John, why doubt, Why be afraid? Don't you know this image? Be not afraid. I am with you always." (This phrase, I am with you always" is the last sentence of Matthew 28:20, spoken by the risen Jesus to his disciples.)

Jesus identifies himself as the Father, Mother and the Son, and also the incorruptible Purity. Then, he tells John "I have come to teach you about what is, and what was and what will be." In other words, the past, present and future. Jesus does so in order for John to "understand the invisible world and the world that is visible and **the immovable race of the perfect humanity**."

Next, Jesus encourages John to lift up his face, listen and understand what he is saying and to "proclaim it to your kindred spirits, those who are from the immovable race of the perfect Human."

Jesus tells John that understanding these concepts will be difficult for those who are not part of this race. Christ's mysteries belong to this race. (Jesus also tells John he

encouraged Adam and Eve to eat of the tree of the knowledge of good and evil.)

* This is Herod's temple, which sat atop "The Daughter of Sion", the name for the hill of the Temple in Jerusalem.

IMMOVABLE RACE OF SETH

So, who are the Immovable Race of the Perfect Light Humans?

Until the discovery of the Nag Hammadi library and the Berlin Coptic Codex, Papyrus Berolinensis 8502 (first published in 1955), the designation "the immovable race" was unknown to the modern mind. The Berlin Codex refers to them as "the race of the perfect, eternal Light-Human: the immovable race of the perfect Light Human."

The (Coptic) Gospel of the Egyptians tells of the incorruptible Human Adamas and his desire for a son, "in order that he might become the father of the immovable, incorruptible race." This race is referred to more than a dozen times in this text, but with variation in the adjectives used ("incorruptible race," "great, incorruptible race," "incorruptible, holy race"), or sometimes simply as "the race."

According to Zostrianos, another Gnostic document from the Nag Hammadi cache, Seth is the father of the immovable race.

Further, we are told the immovable perfect ones accompanied Noah the Righteous on the ark. They covered themselves with a cloud of light. (Recall that after his 'Righteous' sacrifice God displayed for Noah 'the Rainbow

Sign'.)

In the Sophia of Jesus Christ, which is found in the Berlin Codex and the Nag Hammadi library, Jesus tells Thomas that he comes from "the Infinite in order that I might teach you about everything."

Clearly, these pure beings have an esoteric aura of pure spiritual power.

More, the texts make clear, the Immovable Race are a group of spiritual or righteous humans who are set-apart from the offspring of his murderous brother, Cain, and the dangerous and homicidal giants (Genesis 6:1-4) who roamed, and ruled, the earth at the time of the Flood.

The set-apart line or race of Seth is mostly unknown to traditional Christianity. The reason is, toward the end of the second century, the Sethian "enlightenment" teachings, centered in Alexandria, Egypt gradually became estranged from the developing descriptive religion "about" Jesus that would soon be headquartered in Rome. By the third century, Seth had been dispensed with by church fathers who had no interest in the true religion **OF** Jesus, i.e. the experience of the Way of Light.

The "Sethians" teach that two humans originated in the beginning, and that from these two came Cain and Abel. After Cain murdered Abel, a power called the Mother caused Seth to be born and she placed in him a seed of Divine Power. The children of Seth were separated from the "other race" of Cain. (immovable, p 180) and were taught the deepest secrets of heaven.

The Gospel of the Egyptians portrays Seth as a heavenly savior who descends into the world in various manifestations to rescue his race. Seth is the deliverer or revealer of an

otherworldly and highly mystical teaching and experience. Early Christians identified Jesus with Seth. Both figures were seen as pre-existent divine beings who represented the true image of God and manifestations of divine wisdom.

Both are seen as perfect (whole, holy, complete).

It is clear that, to the Magi of RevMag, the birth of the star child represents the return of Seth and He is a being of light, a celestial being.

SETH AND THE GARMENT OF LIGHT

In his paper, "The Garment of Adam in Jewish, Muslim and Christian Tradition," Stephen Ricks presents the Judeo-Christian tradition's answer for how Seth acquired his shining or illuminated nature.* It came from a light garment that once belonged to Adam. Examining the story of Adam (and Eve's) beaming garment will shed further light on the meaning of the perfection of these beings.

*Like Adam, who was made in the image of God (according to Genesis 1:26), Seth is thought to have a celestial counterpart. Genesis 5:3 says Seth is born "according to his image, to his likeness."

The motif of Adam's garment appears in Jewish and Christian literature. In the book of Genesis we are told that after Adam and Eve had their encounter with the serpent of wisdom they were evicted from Eden. Yahweh placed a gate at the east of Eden with a flaming sword at its center and flanked it with two cherubim. This is the stargate of Eden.

Then, Yahweh did something that many Christians have forgotten about.

That is, “God made garments of skins for Adam and his wife and clothed them.”

These were not animal skins, as some profess. Jewish tradition maintains Adam and Eve’s garments of skin that were garments of light.

These garments were described as shedding radiance. They were as smooth as a finger-nail and as beautiful as a jewel. Rabbinical tradition also says that Adam was covered with a “cloud of glory,” meaning he “glowed (rainbow) rays”. After Adam and Eve sinned, both the skin and the cloud of glory fled from them. They were naked. That is, the were no longer in the Rainbow Body.

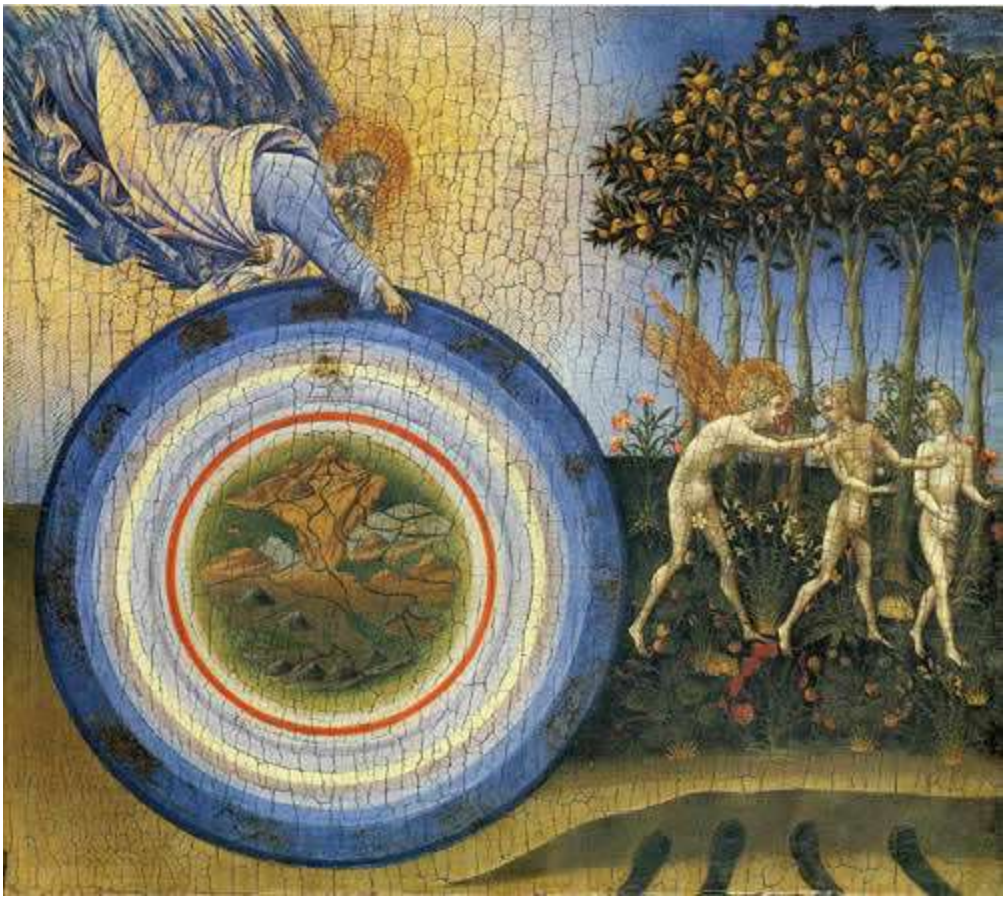
Jewish tradition says their original garment was transported to heaven, where it is now in the treasury of the heavens.

The Zohar affirms this saying, “at first they had coats of light, which procured them in the service of the highest of the high, for the celestial angels used to come to enjoy that light… After their sins they had only coats of skin good for the body but not for the soul”.

Louis Ginzberg, in his Legends of the Jews, says that Adam’s garment is identical to the celestial robes of the righteous in the Jewish and Christian mystery tradition. It is described as a “shining garment” or “garment of light”. Ginzberg says it was of extraordinary brilliance and splendor and possessed of supernatural qualities. In the Dead Sea Scrolls Community Rule, the faithful were to receive “life everlasting, and a crown of glory and a robe of honor, amid light perpetual) ([. 215). In 1 Enoch the righteous “shall have been clothed with garments of glory, and these shall be the garments of life from the Lord of Spirits: and your garments shall not grow old (1 Enoch 62:16).

Adam and Eve's light garments represent not only baptism and spiritual progression, but also protection and authority. The bright white robes of linen revered as the symbol of baptism in Christian tradition is derived from the Eden-time robe of light.

Later, Jesus received the garment of light.



The Creation of the World and the Expulsion from Paradise. Givanni di Paolo.Metropolitan Museum of Art, NYC. The earliest Jewish mysticism, including many of the attributed of YHWH, comes from ancient Sumer. In a cuneiform text we read of the throne of Enlil: He sets up his dais in the mountain mist. **He rotates it in heaven like a rainbow**, He makes it roam like a floating cloud.

In his painting, 'The Creation of the World', the Italian Renaissance painter Givanni di Paolo vividly portrays the story our essential cosmic predicament. In the painting, which is reminiscent of Dante's "Divine Comedy," the universe is

depicted in the lower left as a celestial globe composed of concentric rings representing the four elements, as well as a vortex or portal. Additionally, concentric rings symbolize rotation, sound waves or vibration. Esoteric Judeo-Christian tradition describes Eden as a place of pure light and pure love. The rings could symbolize these vibrations.

The outermost ring contains the signs of the zodiac. Floating above the universe is God, held aloft by seraphim angels, and pointing a finger in between the signs for the constellations Sagittarius and Scorpio, the center of the Milky Way galaxy. Adam and Eve are shown being escorted from Paradise. The book of Genesis tells us they were banished from Eden for eating of the fruit of the Tree of Knowledge. Added together, these beliefs suggest our original home was a place of pure light and pure love.

There is a tradition that Adam's garment of light was made from the serpent or Leviathon (remember the serpent and the rainbow are linked). According to Louis Ginzberg, this tradition is intended to affirm the shining or glistening sense of Adam's skin since Leviathon's skin was also believed to have a shining luster. The Targum Pseudo-Jonathan (a western translation of the Torah) on Genesis 3:21 tells that:

"And the Lord God made garments of glory for Adam and for his wife from the skin which the serpent had cast off (to be worn) on the skin of their (garments of) fingernails of which they had been stripped, and he clothed them."

If we are considered the descendants of Adam and Eve (either archetypically or genetically), then what does this belief in the Beaming Garment say about us and our garments of skin?

What must we do to reclaim our clouds of glory and our garments of light?

Can we?

Yes we can. Apparently we must.

How do we?

This is the Secret of Sion.

The good news is the Beaming Garment is transmittable. That's right. Jewish tradition says these 'attributes' are transferable or transmittable as we are told that Adam's garment was passed down ('transmitted', sent across, passed on, transferred) from Adam to Seth to his descendants, who wore it as a symbol of their power. This is why, among the early Christians, those baptized received an anointing in holy oil, a ritual meal, and a white robe.

This was the power garment or robe of light transmitted through the generations from Seth, to Enoch, Methusaleh and Noah, who wore it when he sacrificed on an altar. It was also one of the items Noah stowed on the Ark.

In Pistis Sophia 1:9, Jesus is given authority immediately after (or through) His putting on this garment during Crucifixion ('glorification') and Resurrection.

One reason for the secrecy of the Beaming Garment is that Jewish tradition maintains the extraordinary power of this garment could be misused by the profane. This garment (or its transmittable power) was stolen by Ham, who stole it from Noah when the Ark was opened. He passed it down to his son Cush, who later transmitted it to Nimrod. The Babylonian king and mystic used this power garment to obtain power and glory among men, says Ginzberg. He became a "mighty man." Nimrod built the Tower of Babel, the ladder, tower or stairway to heaven in order to reach God.

John the Revelator had a vision of heaven in which he saw 144,000 souls standing around the throne of God. They were clad in white robes and carrying palm branches in their

hands (Revelation 7:9).

In another account (the Encomium of Eustathius) the phrase “garment of light” is used to describe the robe in which the soul of the righteous is carried to heaven. We will return to questions about about the connection between this power garment and the gateway later.

Following the line of transmission, we learn that Esau stole the Beaming Garment from Nimrod when he ambushed and decapitated him during a hunt. Once he claimed it, Esau either buried it or sold it to his twin brother, Jacob, of the ladder to heaven fame, along with his birthright. Numbers Rabbah claims part of this birthright was Adam’s garment.

The Book of Jasher says this transmittable power garment was the birthright Jacob bought from twin his brother. Esau’s release and transfer of this power hints that one must be capable of utilizing its power, otherwise the garment is of no value. Why else would he sell such a powerful thing unless it meant nothing to him?

* The word "Jasher" (Hebrew: Yashar) means "Upright" so that the Hebrew Sefer HaYashar is "The Upright Book". It tells the story of Enoch’s ascension into heaven on whirlwind.

However, acquiring the Beaming Garment may have meant everything to Jacob, who scaled the ladder to heaven at place called Luz. He traveled into the heavenly realms and returned to earth declaring the site of his experience a terrible place and the “gate to God.” It seems logical to presume that he was wearing the Beaming Garment as he traveled. Upon his return, Jacob set-up a pillar to mark the spot (called Luz) and **poured oil upon it**.Gen. 28:13-15, 18 Afterwards, he founded the 12-tribe nation of Israel.

"Terrible is This Place!" These are the words used by Jacob (c. 2000 B.C.) after his journey through the gate to heaven. The words which follow in Jacob's quotation from Genesis 28:17 are: "This is none other but the house of God, and this is the gate to heaven."

As children of Seth, the Magi assuredly knew of the oil, the pillar of light, and the Beaming Garment and, I suggest, may even have been recipients of its power. Ala Jacob they might have used it to conjure the and then scale the Pillar or Ladder to Heaven.

The supernatural power of this garment is referenced in the Testament of Job (46:7-53:8), another mystical document ignored by the mainstream church. Job is the son of Jacob's brother, Esau. The garment protects Job and when he

transmits it to his daughters, it enables them to speak in tongues and to proclaim the Glory (radiance) of God when they put it on.

The Testament of Job is incredibly exciting and is worth our consideration.

THE TESTAMENT OF JOB

In the opening of the Testament of Job we learn Job is a wealthy and generous king and he is feeling ill. He is visited by three kings, friends of Job, who are also very wealthy. They are shocked by his unhealthy state. Each king offers a song of lamentation, each strophe (‘turn’, ‘bend’, ‘twist’) ending with the refrain “whither has thy glory gone?” In his reply, Job points to “the splendor and glory that will be mine at the right hand of the Savior in heaven among the Holy Ones in the imperishable world. “Kings perish,” says Job, “and their glory vanishes like the shadow in a mirror, but God's kingdom lasts forever, and its glory is in the chariot of my Father."

The splendor and the glory. The Holy Ones. The Imperishable World. Interpreted in the language of the Magi, these three kings, plus Job, appear to be magi who understand the Beaming Garment and the glorious, shining resurrection body.

Based upon the reaction of the three kings (Magi), “whither has thy glory gone?, it seems that, at one time, Job must have had more energy, zip, life force. Now he doesn’t.

Carried to the extreme, but well within the borders of the Gnostic imagination, they could also be saying to Job, "Brother, where has thy Beaming Garment gone?" They're used to seeing him in glory, radiating light. Now he isn't? He's flickering. So, what happened?

According to the Testament of Job, Job has removed his Beaming Garment and is preparing to transmit it to his daughters.

Perceiving that his stewardship of his wealth and gifts was nearly over Job gathered his ten children, including seven sons and three daughters, whom he considered the 'chosen ones'.

"In all the land there were no women so beautiful as Job's daughters," says the Book of Job.42:14-15 Dove, Cinnamon and Horn of Kohl were the meanings of their names. (In the Testament of Job the sisters were called Day, Kasia and Amaltheia's Horn.)

Job called his daughter and said to her, "take the signet ring, go to the chamber and bring me the three golden boxes so that I may give you an inheritance." And she went away and brought them. And he opened them and brought forth "Three bands, shimmering, so that no man could describe their form since they are not from earth but from heaven, flashing with bright sparks like rays of the sun."

One of Job's daughters complains that this isn't much by way of inheritance. "We won't be able to sustain our life from them, will we?" She asks.

And Job replied to them, "not only will you sustain life from these, but these bands will also lead you **into the better world**, to live in the heavens. In fact, according to Job, the Lord gave him these cords.

A band is something that binds, especially a flat strip. Cord, a word that is substituted for band, is a line made of twisted fibers or threads. Flashing. Shimmering. Not from Earth, but from Heaven. Bright like rays of the sun. Leads one into the better world. What kind of a three-fold band or cord* are these that the Lord gave Job and he then transmitted to his daughters?

*As Ecclesiastes 4:12 says, "though one may be overpowered, two can defend themselves. A cord of three strands is not quickly broken."

Obviously, we are not talking about traditional cords or bands. These ones are made of a cosmic substance. It is likely they are made from the same fabric as the Beaming Garment.

The name of each sash corresponds to the wisdom or magic it acts as a conduit for when the person wears the sash: the "Spirit," the "Creation of the Heavens," and "The Paternal Splendor" (Testament of Job 46:1 – 51:4).

When Day put on the cord she went out of her body, put on a new heart and never again cared for earthly things. Then, she sang angelic hymns in the **language of the angels**.

Her sister's heart was also transformed the moment she put on this cord. She too no longer wished for worldly things. And when she opened her mouth she suddenly spoke **the language of the rulers** (archons). And when she sang her hymns, the Testament of Job tells us they were loaded with insight into the workings of the heavens.

The same singing and speaking the language of the angels happened when Job's third daughter, Amalthea, put on the shimmering band.

The flashing, shimmering garment Job transmitted to his daughters reverberates with so many attributes of the Beaming Garment that it seems reasonable to suggest that this is exactly what it is.

A band is a ring. Think of a wedding band. It's a hoop or circle. A ring is also a vibration. One wonders if Job got a twinkle in his eye and transmitted (beamed) a pulse or a wave of light to his daughters. The shimmering frequency bands shifted each daughter into a higher range of experience, "they no longer wished for worldly things", and put them on the wavelength of a band of angels (beings of light and love), among whose company they could now join in the next phase of their life as gleaming light beings in the better world of heaven.

Another scintillating piece of mystical knowledge enfolded in The Testament of Job is reference to the Archons. These provocative beings are featured in one of the most astonishing books in the Nag Hammadi collection, the Hypostasis of the Archons. It reveals that the Gnostics, including Mary Magdalene, studied the existence of an immaterial world inhabited by demigods called archons* and eons, beings that were half human and half divine.

* The name derives from arche (first, from the beginning," because, says Gnostic cosmology, they emerged at an early stage of the solar system previous to the formation of the earth. According to John Lash's interpretation of Gnostic literature, these beings came from the galactic center.

Based upon the physical description of these beings in several Gnostic codices, author John Lamb Lash identified two types of archos: a neonate or embryonic type and a draconian or reptilian type. He sees them as identical to the Grey and reptilian aliens of contemporary UFOlogy. Lash proposes as much as one-fifth of the Nag Hammadi discourses concern the origin, methods and motives of the Archons.

The Hypostasis of the Archons says the evil archons clothed man in a material body, a casket or tomb (of flesh and bone) in order to capture or steal our Divine Particles. They don't have them. We do. They want ours. The Gnostics

believed we need protection from the archons during our ascen sion. The only sure protection was the Beaming Garment. The Gnostics teach that the archons and powers (dictatorial forces, terrestrial and otherwise) cannot see those who are clothed in the perfect light.

"Your souls come from above, from the indestructible light. Therefore the archons cannot approach them, because the spirit of truth dwells in them. And you who have their gnosis of this way live without death among dying people., says the Hypostasis of the Archons.

The Divine Particle and the Beaming Garment are featured together in the Gospel of Judas, to which we will now turn.

JESUS TALKS PERFECTION WITH JUDAS

“Let anyone of you who is strong enough among human beings **bring out the perfect human** and stand before my face.” Jesus, The Gospel of Judas.

One of history’s greatest villains or anti-heroes is Judas Iscariot, who betrayed Jesus to the Romans for 30 pieces of silver, according to Christian tradition. As Judas’ name is sourced in ‘jew’, the Jews were branded as Christ killers. However, there is another side to this story that kills this hateful presumption. In the mid-to late 1970s, hidden for more than fifteen hundred years, the only known surviving copy the Gospel of Judas Iscariot suddenly emerged from beneath the sands of Egypt. Passing along a winding road from an antiquities prospector to antiquities dealer, the

explosive Gnostic story of Judas, was finally published in 2006 by the National Geographic Society.

The sudden re-materialization of Judas caused a sensation. Few experts even thought it existed. The discovery was hailed as one of the greatest ever in Judeo-Christian archaeology, rounding out the discovery of the Dead Sea Scrolls and the Nag Hammadi library.

The Gospel of Judas calls itself "a secret account of the revelation that Jesus spoke in a private conversation with Judas Iscariot" during a week three days before he celebrated Passover. Far from being a villain, Judas emerges as Jesus' favorite disciple and the hero who assisted, or enabled, Jesus to reach the immortal realm, the place from which He came.

Judas was believed to have been written around the middle of the 2nd century by the Gnostic followers of Jesus. It enjoyed wide circulation as evidenced by the fact that the early Church father, Iraneus, who lived in what is now Lyon, France, condemned the text as heresy. His best known book, Against Heresies, written in about 180, was an assault on Gnosticism and a major piece of "mainstream" Church propaganda that closed the "revolting door" of Gnosticism and Secret of Sion.

Fear and fury must have risen within his mind and body when he read Judas's contradictory portrayal of Judas. One can only surmise his confusion in his soul over its depiction of Jesus not as a crucified savior, but as a Divine Spark who is able to leave his body at will. In the text, Jesus is shown leaving his body, journeying to the imperishable realm and returning to his body. He drops his body and puts it back on like a suit of clothes. It's presented as perfectly ordinary. Routine.

Of additional immense interest to our search is Judas'

equation of Jesus with Seth, who is called Christ in the text. If Christ is Seth, we are safe to presume He is either reincarnating or time traveling.

If this were not enough, Judas proposes there are two classes of humans. Some possess immortal souls of "the holy generation from the eternal realms" and others do not. The reason why Judas is instructed in the secret teachings is because he is of the holy race. Like James, Simon and Justus he is Desposyni, 'blood family of theLord'. The other disciples are not.

(No wonder that within a few days of Judas going on display the Pope Benedict XVI reasserted the traditional Christian view, labeling Judas a "repugnant," "greedy" liar for whom "only power and success are real; love does not count," and whose "treason was of total free will, a rejection of the love of God.")

Judas opens with Jesus appearing on earth, performing miracles and great wonders for the salvation of humanity. However, seeing a lack of righteousness, Jesus called twelve disciples. He began to speak with them about the mysteries beyond the world and what would take place at the end.

When he comes upon them in worship he laughs at them. The disciples say to him, "Master, why are you laughing at our prayer of thanks giving? We have done what is right."

Jesus answers them, saying, "I am not laughing at you. You are not doing this because of your own will but because it is through this that your god will be praised." They said, "Master, you are the son of our god." Jesus said to them, "How do you know me? Truly I say to you, no generation of the people that are among you will know me."

The disciples are not prepared for Jesus to be so confrontational, even intimidating. They worship him, but

Jesus questions why they are doing so. They should be worshipping the god within. This infuriates them.

When Jesus observes their lack of understanding he says to them, "Why has this agitation led you to anger? Your god is within you and have provoked you to anger within your souls **Let any one of you who is strong enough among human beings bring out the perfect human and stand before my face**."

They all said, "we have strength." But none dared stand before him and reveal their perfection, except Judas Iscariot. He was able to stand ('hold the frequency of the light body'?) before him, but he could not look him in the eyes, and he turned his face away.

Judas said to him, "I know who you are and where you have come from. You are from the immortal realm of the **Barbelo** And I am not worthy to utter the name of the one who has sent you." Barbelo is described in the Secret Book of John as "the glory" and "perfect" in The Three Steles of Seth." From her, in Pistis Sophia, Jesus received His "garment of light" or heavenly body. Some believe she is the earth.

Jesus invites Judas to step away from the other disciples. He said to him, "Step away from the others and I shall tell you the mysteries of the kingdom."

In my view, Jesus recognizes that Judas is following the Way of Light, the path of Perfection. By inviting him to 'step away' and learn the mysteries of the kingdom, Jesus is inviting Judas to put on the Beaming Garment (if he hasn't already). They step away from the other disciples in order to protect them. They're "sinners," a Christian term that means 'to fall short of the glory of God'. In other words, they are of a lower frequency and do not glow rays of pure light and

love. Therefore, they would not be able to handle it when Jesus begins beaming the Christ frequency. It is interesting that when the letter 'o' (a ring, symbolizing wholeness) is added to 'sin' the result is sion.

The key to this interpretation is the disciples proclamation "we have strength." The Greek word is exousia,* meaning "authority," "jurisdiction," "liberty," "power", "right to act", "ability", "privilege", "capacity" and "strength."

* The Tree of Life is one symbol of exousia. It is also symbolized as an oil. "I have been anointed with the shining oil of the Tree of Life" runs a Gnostic baptismal formula.

The Last Supper. Pascal Dagnan-Bouveret. Musee des Beaux-Arts, Arras, France.

Although Jesus taught his ordinary followers by scripture, parable, myth and precept, Luke's gospel tells us that to his inner circle of disciples he transmitted (beamed, gifted) spiritual power directly and passed on its secrets so that they could carry on his work.

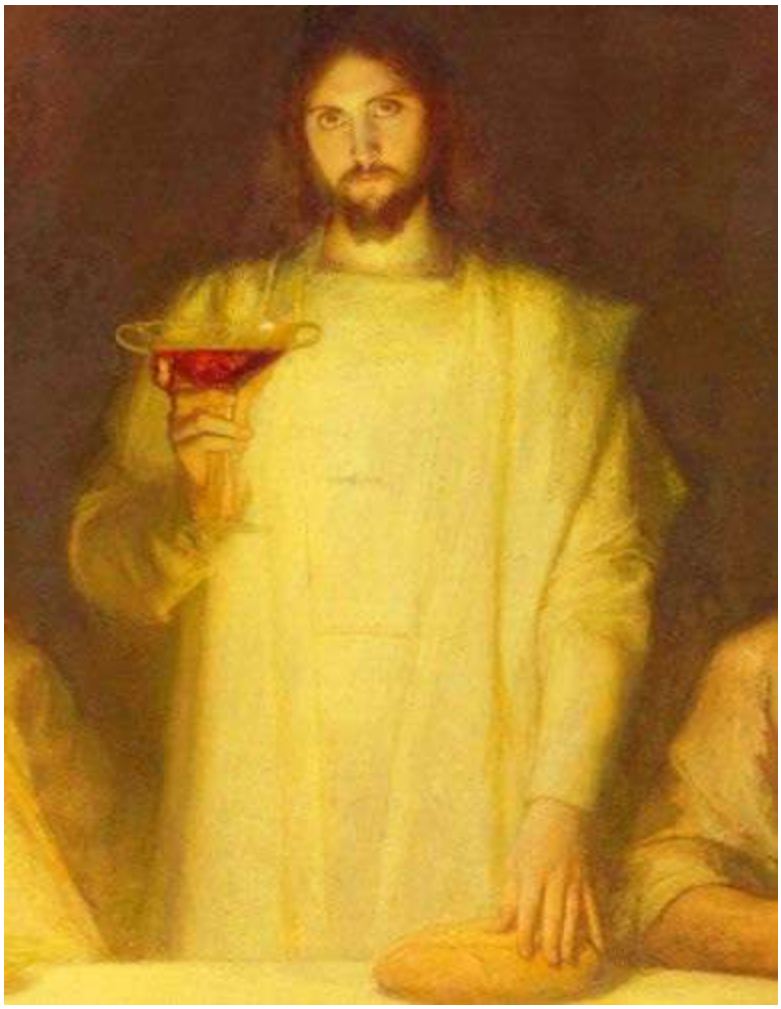
This occurred at the Last Supper. Luke (Luxe) 9:1-4, says: "When Jesus had called the Twelve together, HE GAVE THEM THE POWER and authority to drive out all demons and to

cure diseases, and he sent them out to proclaim the kingdom of God and to heal the sick."

"And when He had called His twelve disciples to Him, HE GAVE THEM POWER over unclean spirits, to cast them out, and to heal all kinds of sickness and disease…And as you go, preach, saying, The Kingdom of heaven is at hand. Heal the sick, cleanse the lepers, raise the dead, cast out demons. Freely you have received, freely give." Math. 10:1, 7-8 (capitals are mine)

Jesus gave them power: this phrase is more than mere words. It means, Jesus ENERGIZED ('anointed') them by transmitting (beaming) to them the Power that He Himself possessed that is, **a sacred power or energy that is cosmic, supernatural, superhuman**.

According to the Gospel of Judas, the one disciple prepared to handle this impulse was Judas.



The next morning, after this happened, Jesus reappeared to the disciples. They said to him, “Master, where did you go and what did you do when you left us?” Jesus beamed, “I went to another great and holy generation.” (In my view, he literally beamed there.)

Jesus describes this exalted generation, “no one born of this aeon will see the generation, and no host of angels of the stars will rule over that generation, and no person of mortal birth can associate with it, because that generation does not come from …”

Clearly, Jesus is describing another race of beings. A heavenly race beyond the stars. A whole race.

Jesus said:

"[Come], that I may teach you about [secrets] no person [has] ever seen. For
there exists a great and boundless realm, whose extent no generation of angels has seen,
[in which] there is [a] great invisible [Spirit],
which no eye of an angel has ever seen,
no thought of the heart has ever comprehended,
and it was never called by any name.

As Jesus spoke, "a luminous cloud appeared there". He said, 'Let an angel come into being as my attendant.' The luminous ('beaming') cloud is God.

"Adamas," says Judas, "was in the first luminous cloud. He made the incorruptible race of Seth appear."

According to the Gnostic scheme, in the beginning God created a group of angels or lower god beings, who in turn created the physical universe. These lower beings were imperfect, therefore their creation is imperfect.

The angels of creation were challenged with creating a physical body for Adamas, which became known as the first man. Gradually, humanity forgot that is originated in the divine imperishable realm.

The Greek word adamas means "unbreakable" and "unalterable", terms that are resonant with "immovable" and "standing up".

The Adamantine Land is a Gnostic term for the heavenly realm. In my view, it is interchangeable with Sion.

In esoteric Tibetan Buddhism the seed of light is called the "Adamantine Nucleus of Radiant or Clear Light." Adamantine or Adamantine Reality connotes an unimaginably hard

substance that is impenetrable, unbreakable, and unyielding, as well as being directly linked to diamonds. We may think of the diamond as the keystone of Sion.

Interestingly, the diamond body is another term for the Beaming Garment. The term “Adamantine Body” refers to the subtle body, also known as the “vajra body” or “diamond body.”

Birthing, growing or revealing this body is the Great Work in which we are all engaged. Christians call it “overcoming sin,” but really the emphasis should be on attaining perfection, wholeness, and holiness as this is the only way through the holy wormhole to Sion.

In the crypt at Roslin Chapel in Scotland, we find a Transfiguration scene in which the gateway behind Jesus is shown as a **diamond**. Below the disciples is a Latin inscription and a dedication to James Francis Harry St. Clair (1869-1939), the fifth Earl of Rosslyn. The inscription reads In Lumine tuo bidebimus lumen, which has been translated as "In your light we shall see the divine light."

In this example, the gate of the Transfiguration is depicted as a gold diamond. Two columns of eight diamonds flank Jesus, evidently symbolizing Moses and Elijah, who are normally present in Transfiguration scenes. Author Barry Dunford writes, "The stained glass picture is effectively an alchemical mandala transmitting what may be the Diamond Light Body blessing of Christ." The Diamond Body is a Tibetan term for the perfected light body. Its hardness, translucence and brightness have made the diamond a pre-eminent symbol of perfection. For this reason, in India, it is associated with the **Philosopher's Stone**.

THE CHRIST PARTICLE

Jesus tells Judas that he will exceed all the other disciples. For he will sacrifice the man that clothes him.

According to the Gospel of Judas, 'Him', the Savior, is the "Divine Spark" - the spiritual being - inside Jesus who lives in a spiritual dimension ("beyond the stars"). The physical being of Jesus is a simple covering, much like a clothing that the Spiritual Savior wears in the world.

Jesus is essentially telling Judas that, by betraying him - knowingly and at his request - he is being a true friend and allowing the man Jesus to die, so that the Savior - the Christ spark or particle - can be free to return to his home (through the wormhole) in the immortal realm or Barbelo.

One can only imagine how different our world might be if the Gospel of Judas was as well known as the New Testament. Certainly, the Jews would never have been referred to as "Christ killers." Instead, we would be celebrating Judas, and

the Jews', pivotal role in the act of liberating Christ, the Divine Spark. Also, more of us would find our own Divine Spark.

In Gnosticism we find a the Divine Spark among a trinity of ideas. The Divine Spark. The Messenger of Light. The Robe of Light and the Pillar of Glory. Together, they illuminate the Secret of Sion.

The first is the conception of a spiritual element both in man and in the cosmos that was thought of as a soul or as a god. Every person has within them a higher ego or portion of the cosmic soul. The Sufis and the Kabbalists call it the Divine Spark and believe it is contained or imprisoned in the human body. There are numerous names for this Spark: the Spirit in Us, the Inner Man, the Spark, the Pearl, the Seed of Light, the Seed Atom.

Fascinatingly, the Gnostics believed the seed of light or Divine Spark was the essence of our soul, and possibly, was ejected from the center of the galaxy. It washed shore like a fish out of water. Once on Earth it grows the physical body as a vehicle for incarnation. Human beings enter Earth through the womb. While in the nurturing waters of the womb the Divine Spark encases itself in the human fleshly garment. It is inches away from a new domain. It absorbs the rhythms of this place. Then, it enters the birth canal (the portal of light/star gate).

Kuan Yin, Kano Hogai, 19th century, Japan. In the midst of the glow of the golden tones is a tiny soul. While it appears to be in the womb the child is actually in the space/time between the place of its origin and the earth, which is represented by the craggy rock in the lower left corner. They baby floats in mid air in transparent bubble, its body wrapped by a reddish scarf that trails beneath the bubble.

It is no exaggeration to say that personal discovery of this transcendent inner being and the supreme concern about its destiny is the very center of Gnostic belief.

In effect, our bodies and brains are a device or vessel 'birthed' by our Divine Spark out of DNA to act as information gathering equipment, as well as earthly transportation vehicles and as energy harvesting and processing devises. Additionally, the Divine Spark is capable of "morphing" our bodies into a star or light-gate for entrance

to Sion and to be able to function there.

In the Sethian tradition, Seth/Christ was sent as the Son of the True God to remind humanity that the way out is through connecting with the God/Divine Spark within through recalling that we were created in the image of a Divine Source and that we came from a Divine, Source, Field/Matrix. Further, we must morph our earthly bodies into star bodies in order to return to this Source.

The seed (from sed or set) was an early Christian metaphor for the resurrection of the body. Ready. Get set. Go(d). As a seed is transformed into a body, so too our earthly bodies will be transformed into our heavenly light bodies. The blueprint for this 'glory body' or 'light body' is within our DNA awaiting the moment when a mysterious force – the last trump (more momentarily) - awakens it from its sleep and it begins reaching toward heaven.

Some locate the Divine Spark in the sacrum bone, also called the Holy Bone or the Resurrection Bone named Luz in Hebrew tradition.* Other mystics says the seat of the soul is located in the forehead, behind and slightly above the two physical eyes. Luz means 'almond tree' in Hebrew. Muslims and Jews share a belief that this bone does not decay and is virtually indestructible. This "nut" is the nucleus of the resurrection body. The process begins with the "almond" or "nut" of the spinal column awakening or illuminating. Think illumination with ilu as the root for a very good example of how the concepts of Luz carried over into the English.

* Possibly the legend of the Luz bone owes its origin to the Egyptian rite of burying "the spinal column of Osiris" in the holy city of Busiris, at the close of the days of mourning for Osiris, after which his resurrection was celebrated.

Interestingly, the English word almond is composed of the two words al 'light' (the same as il and el, the Old Testament name for the Shining Ones), and mond, which is 'mound' or

‘mount’. Hence, almond, could be rendered as ‘mountain of light’. That’s Sion, the mount of Luz (‘light’). This was also the Bethel (House of God) of Genesis 28:19; Judges 1:23.

In Jewish folklore it is at the foot of the almond-tree that access can be obtained to the mysterious city of Luz, which is one of the Seats of the Immortals.

Significantly, Luz is the older name for Beth El, the ‘House of God’, given to the location where Jacob experienced the ladder to heaven.

Luz is clearly within us. It is our Higher Self. It is also the gate to Sion.

THE HYMN OF THE PEARL

The Beaming Garment and the Pearl are found together in a spectacular Gnostic poem, The Hymn of Judas Thomas the Apostle in the Country of the Indians.* Written by a little known Syriac mystic named Bardesanes, c. 155-233 AD, and found in the apocryphal Acts of Thomas,it describes the soul’s descent into matter and its return or ascension.

* This sacred document has been variously called The Hymn of the Soul, The Hymn of the Robe of Glory and The Song of the Pearl.

The poem tells of Thomas (‘the Twin’), who lives in his Father’s Kingdom, and is sent on a soul mission. From the wealth of the treasury (yet another financial term, God is the Treasurer), his soul is given coverings for its descent into creation. These coverings are made of gold, silver, rubies, agate and adamant forming a garment “which can crush iron.” A pun is indicated here. Adamant is immovable and

unyielding. So is the soul's isolation from its Source and divinity once in the human body. Some swear the material world is all there is.

In the poem, just before Thomas descends into the physical universe his parents removed his bright robe and the purple toga. The bright robe is the light of the soul that is removed or forgotten when we incarnate. The purple toga symbolizes royalty and divinity. It is one of the garments Jesus takes off at the Crucifixion.

Jesus discusses the light of the soul when He tells the disciples in Matthew 5:14-16 to shine brightly:

"You are the light of the world.
A city that is set on a hill cannot be hid. (That's Sion.)

Neither do men light a candle,
And put it under a bushel, but on a candlestick;
And giveth light unto all that are in the house.

Let your light shine before men,
That they may see your good works,
And glorify your Father which is in heaven.

Thomas's parents made a deal with him, and wrote it in his heart that when he gets to "Egypt" (the human world), and he finds the one pearl which is in the midst of the sea (a Gnostic term for consciousness) and guarded by a loud-breathing serpent, that he could, once again, put on his bright robe.

As John Davidson notes in The Robe of Glory, finding the pearl is clearly the purpose of human incarnation. The pearl is the gnosis - spiritual enlightenment - or knowledge of life force of the soul, the Divine Spark.

When it is found, so too is the Beaming Garment.

The use of the pearl as a mystic metaphor is highly instructive. Pearls are formed when an alien substance slips into an oyster between its mantle and shell. Rather like getting a splinter, the oyster's natural reaction is to cover up the irritant to protect itself. The mantle covers the irritant with layers of a substance called nacre. Looking at an oyster, one would never know that concealed within its shell is such a precious iridescent treasure. Iridescent means 'displaying a play of lustrous colors like those of a rainbow'.

Hence, the parallels to the human soul in the body.

This idea makes a lot of sense, and examples of the pearl symbolizing the soul and our spiritual goal, the Rainbow Body, abound. Here are Jesus's words in Matthew 7:6:

Give not that which is holy unto dogs,
Neither cast your pearls before swine.

Again, in Matthew (13:45-46) Jesus says:

The kingdom of heaven is like unto a merchant man,
Seeking goodly pearls:
Who, when he had found one pearl of great price,
Went and sold all that he had, and bought it."

Jesus is clearly stating that the pearl of gnosis (and the Beaming Garment) is of such immense value that it exceeds all the other pearls or aspirations of this world. Also, Jesus clearly advises discernment when it comes to deciding to whom we choose to reveal our pearl. For some, we'll want to continue to wear the iridescent self on the inside. And don't bother trying to convince those trapped in worldly affairs that

focusing on the pearl is the only treasure that counts.

In the Acts of Peter (3:20) Jesus further discusses the pearl and the treasure (and its many names):

This, Jesus, ye have, brethren, the Door, the Light,
the Way, the Bread, the Water, the Life,
the Resurrection, the Refreshment, the Pearl,
the Treasure, the Seed, the Abundance,
the Mustard Seed, the Vine, the Plough,
the Grace, the Faith, the Word.

Then, one thinks of the correlation between these two verses:

John 10:9 "I am the door; if anyone enters through Me, he shall be saved, and shall go in and out and find pasture."

And.

Revelation 21:21 "And the twelve gates were twelve pearls: each one of the gates was a single pearl. The great street of the city was of pure gold, like transparent glass."

That's twelve gates. Twelve pearls.

Again, the kingdom of heaven is like unto a merchant man (more financial terminology), seeking goodly pearls. Matthew 13:45.

In the Gospel of Thomas, Saying 76 Jesus said:.

"The Kingdom of the Father is like a man, a merchant, who has a burden and found a pearl. This merchant is a wise man: he sold the bundle and bought the pearl alone. You also seek his treasure which does not perish, which lasts, into which the moth does not enter to consume and <where> the

worm does not destroy."

No matter what the cost, we want to acquire that pearl.

In one of the earliest depictions of Christ in Rome He holds what appears to be an egg or an oversized pearl. St. Augustine... after realizing that the pearl was not among the gems which signified the twelve apostles... ...declared that the pearl was reserved in this manner by God for Jesus Christ Himself.

Here is the source of the drama in the Hymn of the Pearl asThomas forgets the pearl. It happens when Thomas goes to live among the “Egyptians”, those who have no interest in anything but the physical world. He puts on their garb to fit in. Even so, they know there is something different about Thomas. They trick him into eating their food (flesh of dead creatures). Before he knows it Thomas has forgotten his divine lineage, his pearl, and his soul has fallen into a deep sleep. He’s as good as dead.

However, Thomas is fortunate in that some noble beings

are watching from on high. They send their lost soul a wake up call.

"From thy Father, the King of kings,
And thy Mother, the Mistress of the East,
And from thy Brother, our next in rank,
To thee our son, who art in Egypt, greeting!
Up and arise from thy sleep,
And listen to the words of our letter!
Call to mind that thou art a son of kings!
See the slavery - and whom thou servest!
Remember the pearl
For which thou didst speed to Egypt!
Think of thy bright robe,
And remember they glorious toga,
Which thou shalt put on as thine adornment.
They name is named in the Book of Life,
And with thy Brother, whom thou has received,
Thou shalt return to our kingdom."

This letter is a mystic wake up call for all of us. The "Voice" says remember, **you** are a Divine Spark trapped in a body. Remember the pearl. Remember the Beaming Garment. Remember Sion.

Suddenly, in Thomas's story, the letter morphs into an eagle and flies beside Thomas. It begins speaking. Thomas wakes up, kisses the bird and listens to its message.

The appearance of the talking eagle tells us there is an initiation going on here as, in spiritual symbolism, the eagle is considered the highest of all birds. It is similar to the dove that appeared at Jesus's baptism, which we will explore in the

next chapter.

The talking bird that comes from on high actually symbolizes the Messenger of Light. It is his heavenly Light Twin that came to remind Thomas of how to return home.

I remembered that I was a son of kings,
And my free soul longed for its natural state.
I remembered the pearl,
For which I had been sent to Egypt.

Finally, Thomas remembered the pearl and the reason why he had been sent to Egypt. His soul began to awaken. He quickly subdues the serpent guarding the pearl (with the Name of God), snatches the pearl, strips himself of his earthly garb and leaves Egypt. He's headed home, following the light of the letter. Just then, Thomas sees the Messenger or Awakener on the road before him, "Shining before me in a garment of radiance, glistening like royal silk. And with its voice and its guidance, it also encouraged me to speed, and with his love was drawing me on."

The Awakener that talks to the soul is the second part of the Gnostic Trinity, the Messenger of Light. Planted within our hearts and present within us is a higher mind called the Messenger of Light. This Messenger is a helper that descends from above and is considered our heavenly 'light twin'.

Every soul has a Messenger. I believe it is what prompted you to read this book.

In my view, the most lucid and informative explanation of the Messenger is provided by Anthony Peake in his book, The Daemon Hypothesis. Essentially, he says, we all have two aspects to our 'self'. The everyday self, the 'I', the 'me' or Eidolon, lives within time and perceives a limited amount of

what we term ‘reality’. Our ‘better half‘ is the immortal Daemon (‘the Secret Self’), which exists outside time and knows not only what has happened but also what will happen next. It is also known as the Heavenly Twin. Angelic Spirit. Guide of Light. Guide of the Soul. Perfect Nature.

In ancient Iran, the “beaming garment” was said to come from Vohu Manah, who is a conductor of the souls of the righteous men to Ahura Mazda, the high-god of the Zoroastrians. Vohu Manah introduces the soul to Ahura Mazda. He is a helper, companion and a guide. It is at this meeting that the soul is invested with a white and pure garment. The Indo-Iranian concept spread into Gnosis and into Christianity.

The trouble is, for most of humanity, the eidolon is not listening to the Daemon, or worse, has forgotten it altogether. Part of the trouble is that the “Daemon” has been demonized by the Church. In the past, the Church’s answer to those who “heard voices” was severe, even barbaric.

As Peake notes, the Sufis believe that if a man’s lower self, his Eidolon, could ‘wake up’ and achieve gnosis - inner knowledge - he could see the universe as it really is and merge with his inner light, his higher self. A Sufi is one who knows mystical secrets. The word is traced to suf, meaning ‘wool’, referring to either the simple cloaks the early Sufis wore, or possibly, to safa, meaning “purity.”

In the Syrian tale, Ladder of Jacob, we find another story involving the Messenger. In this tale, an angel, Sariel/Phanuel, does not wrestle with Jacob, as in Genesis, but rather instructs him regarding the sacred secrets of Heaven. At the conclusion of this instruction, **instead of simply being given the new name Israel, Jacob is introduced to his heavenly**

counterpart, the angel Israel (whose name is an anagram for Sariel). Jacob, through the guidance of Sariel, is given the knowledge that he has a heavenly identity – that his celestial "self" is truly a great luminous being who serves before the Face of God.

We all do.

Like Jacob, we must re-member it (or is it re-assemble?).

In the Gospel of Philip we find an explicit reference to the Messenger and the Beaming Garment together and their role in taking us to Sion. Jesus said:

You who have joined the perfect,
the light with the holy spirit,
unite the angels with us also, the images.
Do not despise the lamb, for without it,
it is not possible to go see the King.
No one will be able to go to the King if he is naked.

For the Gnostic authors of Philip and other texts Jesus was clearly a being transposed or translated from the Realm or Land of Light who was here to awaken us.

The Gnostics are adamant that until we link the lower and the Higher Self we are going to remain on earth, eternally returning here.

So, now, this brings us to the really big question: How do we open a channel with the Messenger?

II'll begin to answer with an anecdote. I once asked an audience in Florida if they have contacted their Higher Self and how did they know its voice. A woman answered by saying that, when she's in crisis or uncertain about what to do next in her life and asks her Higher Self, it always asks the

same question: “What would you do if you weren’t afraid?” There is the answer. Plain and simple. We open a link to our Higher Self by overcoming fear.

“If you want to know your Higher Self, look at the people you’ve met in the last year,” said Rudolph Steiner. Do the people in your life bring more fear or more love into your life?

“What you are looking for is what is looking,” said Francis of Assisi.

An old Cherokee told his grandson, “My son, there's a battle between two wolves inside us all. One is Evil. It's anger, jealousy, greed, resentment, inferiority, lies, and ego. The other is Good. It's joy, peace, love, hope, humility, kindness, empathy, and truth." The grandson thought about it and then asked his grandfather, “Which wolf wins?” The old Cherokee simply replied, “The one you feed".

Our Beaming Garment is fed when we serve others. Coincidentally, or perhaps not, the acts of the good wolf in the Cherokee story are the same as the the 'Fruit of the Spirit': "love, joy, peace, patience, kindness, goodness, faithfulness, gentleness and self-control” (Galatians 5:22).

Doing these works seems a certain way to get the Higher Self’s attention.

As Thomas continues his journey he leaves Babel (Earth) and reaches Maishān the great, the haven of the merchants, that sitteth on the shore of the sea. The “merchants” are interpreted as the pure souls. The sea is the great ocean of consciousness and also the Milky Way.

At this point, Thomas is almost home. His inner journey to self-realization has taken him to the place where, once again, he will put on his Beaming Garment.

I saw it (a bright robe sent by his parents) making itself ready.
I heard the sound of its tones.
And I perceived also in myself
That my stature was growing according to his labors.
It was spreading itself out toward me,
It hastened that I might take it on.
And I stretched forth and received it,
With the beauty of its colors I adorned myself.
And my toga of brilliant colors
I cast around me, in its whole breadth.
I clothed myself therewith, and ascended
To the Majesty of my Father who had sent it to me.
And I was with him in his kingdom.
And he promised me all that to the gate
Of the King of Kings I should speed with him,
And bringing my gift and my pearl
I should appear with him before our King.

It hastened that I might take it.
And me too my love urged on
That I should run to meet it and receive it;
And I stretched forth and received it,
With the beauty of its colors I adorned myself
And my toga of brilliant colors
I cast around me, in its whole breadth.
I clothed myself therewith, and ascended
To the gate of salutation and homage;
I bowed my head, and did homage
To the Majesty of my Father who had sent it to me,
For I had done his commandments,
And he too had done what he promised,
And at the gate of his princes

I mingled with his nobles;
For he rejoiced in me and received me,
And I was with him in his kingdom.
And with the voice . . .
All his servants glorify him.
And he promised that also to the gate
Of the King of kings I should speed with him,
And bringing my gift and my pearl
I should appear with him before our King.

As Thomas' story illuminates, the Beaming Garment is given to us by the Messenger, which is thought of as a conveyor of the soul to the realm of light. The Messenger is our Light Twin and Higher Self that 'stays home'.

The third piece of the Gnostic trinity is the teaching that the Messenger connects us to the Column of Glory. Earlier, I mentioned the Manichean religion as the source of the term the 'Beaming Garment'. Manicheanism is based on the teachings and revelations of a 3rd century Babylonian avatar named Mani. His revelations rained for more than a thousand years influencing Eastern and Western thought with equal impact. The Column of Glory is one of Mani's revelations. It has several levels of meaning.

First, it is an image of a human's upright ('Jasher') position, aligning a human with the Divine rather then the animal world. It is also envisioned as the axis of the cosmos, visible in the Milky Way. To ascend this column, or Living Tree, a human will have to be transmuted into what the Chinese followers of Mani call 'a diamond-like Column supporting and upholding the world.'

The righteous souls rescued from the bondage of material

existence - the liberated seeds or Divine Particles of light - compose a Pillar of Light or Column of Glory called the Perfect Man. All these souls ascend from the earthly world to a heavenly realm of eternal Light.

Tzaddik ('Righteous') is one Hebrew name for this cosmic conduit between planes or dimensions.

Jewish tradition teaches that when the righteous souls in the world act righteously, then the pillar is strengthened, but if not - the pillar is weakened. The soul, if found worthy, ascends this column of glory and is given a pass to paradise. The Kabbalah say that "the faithful and elect do not practice for themselves alone, but for the sake of heaven."

As we raise our souls, we raise the souls all of humanity, the world and everything in it.

As Andrew Welburn explains in Mani, the Angel and the Column of Glory, the key tenet of Manicheaism is the meeting with the Angel. Every Manichean expected to meet angelic figures after death: notably the white-clad emissary, the Wise Guide, if he were one of the Elect. Mani, however, met his Angel during life. He has already experienced his higher self and has become one with it while in the body. He referred to the Angel as his Light-self, or his Twin - al Taum the 'Twin'. Mani enjoyed the protection and sacred wisdom of this being, becoming the Apostle of Light.

Mani's teachings influenced Tibetan Buddhism and early Christianity. St. Augustine, one of the fathers of the early Church, was for ten years a student of Manicheaism. Even though Mani's followers saw themselves as Christian, the Catholic Church branded Mani a heretic. 1,200 years after Mani's ascenion, he teachings enjoyed a revival by the medieval Bogomils and Cathars, who referred to the Column of Glory as the Christ Column. I'll have more to say about

this mystical column later.

Mani in the Rainbow Body of Light.

THE BLUE PEARLY STARGATE

As I discussed in Starwalkers and the Dimension of the Blessed, traditional shamanic peoples around the world describe a Blue Pearl, an exquisite, enchanting blue light that is a mode of transport. It appears in a flash, without any provocation or thought, and opens like a lotus or a wormhole.

It has been said that the Blue Pearl experience is the most profound spiritual experience one can have while incarnated in a human body. It is the goal of meditation, a direct and profound experience of oneself as a living manifestation of God.

Swami Muktananda is a guru who has written of the Blue Pearl, and who founded the Siddha Yoga tradition.4 He refers to it as the Divine Light of consciousness and an aspect of the soul. Connection with it is one of the most significant of all spiritual experiences one can have. Although it is just a dot about the size of a sesame seed, this tiny, scintillating light contains million and millions of universes.

In fact, says, Muktananda, it contains the whole universe. It is the seed of the heart, the Supreme within us. It has been described as vibrant, electric blue, brilliant indigo, azure, cobalt and cerulean. Sometimes, it comes out of the eyes and stands in front of you. When this 'Blue Apple' expands, an extraordinary Mighty One, the Blue Lord appears to take us into the inner dimensions. The goal of meditation in the Siddha practice is to see this blue pearl, and ultimately to go inside it and merge with it. Within the blue pearl you will see the "Deity" you have personal devotion to, be it Jesus, Buddha, Sai Baba, Krishna, Rama.

Also known as the Pearl of Infinite Power, the Blue Pearl, Stone or Apple is actually how our soul travels to the inner realm and it is inside of a quantum egg or in an "interphasic state of existence" (it enables us to jump through time and cross great distances or even to use this skill locally).

Muktananda describes how, at one point, he experienced this blue pearl expand until it became the size of a human being. He saw a magnificent being made of shimmering blue light. This blue being gave him some advice and a blessing,

and then reduced in size to the blue pearl and entered into Muktananda. (It is interesting that Krishna was often seen as being a blue being in many of the accounts and pictures of Him).

In his article, “More About Wormholes - To the Stars In No Time”, physicist John Cramer presents a theory that advanced civilizations of our galaxy may be sending tiny accelerated wormhole portals in our direction in the form of high energy cosmic rays. “It is interesting to contemplate the possibility that some advanced civilization may be mapping the galaxy with accelerated wormhole portals, sending little time-dilated observation points out into the cosmos as peep-holes for viewing the wonders of the universe. And perhaps, when a particularly promising or interesting scene comes into view, the peep hole is halted and expanded into a portal through which a Visitor can pass.”

This reminds me of the appearance of the star child manifesting in a ‘star gate’ in Revelation of the Magi.

The Man in Sapphire Blue, Hildegaard of Bingen. Jesus beams from within a blue orb/pearl composed of concentric rings.

Christ sits on the rays of a gold rainbow in an aureole of blue light. Youthful, he wears a golden chiton and raises his right arm while holding an open scroll in his left hand. His scroll reads, "Behold our God in whom we hope and rejoice in our salvation, he will give rest to this house" (Isa. 25:9).' The halo of blue light surrounding his figure is composed of seven rings. Ezekiel is depicted as an elderly man dressed in a chiton, standing with arms raised and palms open to the viewer in a gesture of awe and amazement. Habakkuk is represented as a youth seated on the rocks; he has propped his chin in his right hand and on his lap holds an open book with the written message, "Son of Man, eat this scroll" (Ezek. 3:1).

THE FIVE SEALS

The Apocalypse of Adam, another Nag Hammadi text, tells us

that the Sethians practiced a baptism or “quickening” called the **Five Seals** which was aimed at enlightening ordinary individuals and transforming them into luminous beings.

As described in the Trimorphic Protennoia, another Sethian text, it consisted of enrobing in radiance, baptism in the Living Water, enthronement, glorification and enlightenment or rapture (transportation into the Light).

These five seals correspond with the Way of Light. Birth. Baptism. Transfiguration. Resurrection (Glorification). Ascension. In Sethian Christianity, Jesus is the last Illuminator, who descends from the Father, provides instruction about the supreme God, and shares with his Gnostic followers the ceremony of the "Five Seals, says Gnostic scholar April D. DeConick.

The Five Seals involved baptism or immersion in celestial waters, a Living Water or heavenly light radiating from a divine source that enlightened and stripped away human flesh.(Sethian Gnosticism, p. 238-239)

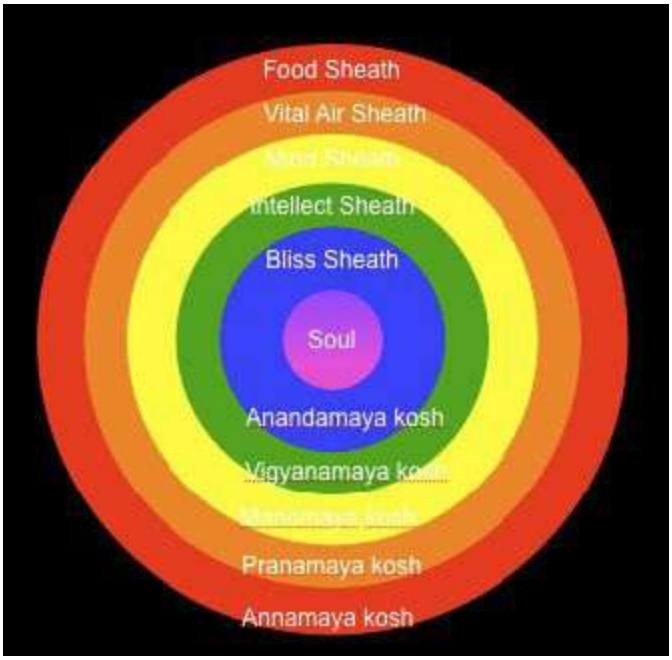
The baptism in celestial waters results in the transformation or enlightening of the human body into a light form. It is often accomplished by a celestial being.

For example, in 2 Enoch 22, the archangel Michael strips Enoch of his earthly garments, anoints him with oil and invests him with glorious garments and he becomes a glorious being.

The Five Seals are entwined with the Five Pure Lights that constitute the Rainbow Body. They are the most sublime essence-quality of classical elements, namely: Space, Air, Water, Fire and Earth.

The Five Seals are likely the same as the five koshas (ka•shas). A kosha, usually rendered "sheath", is one of five

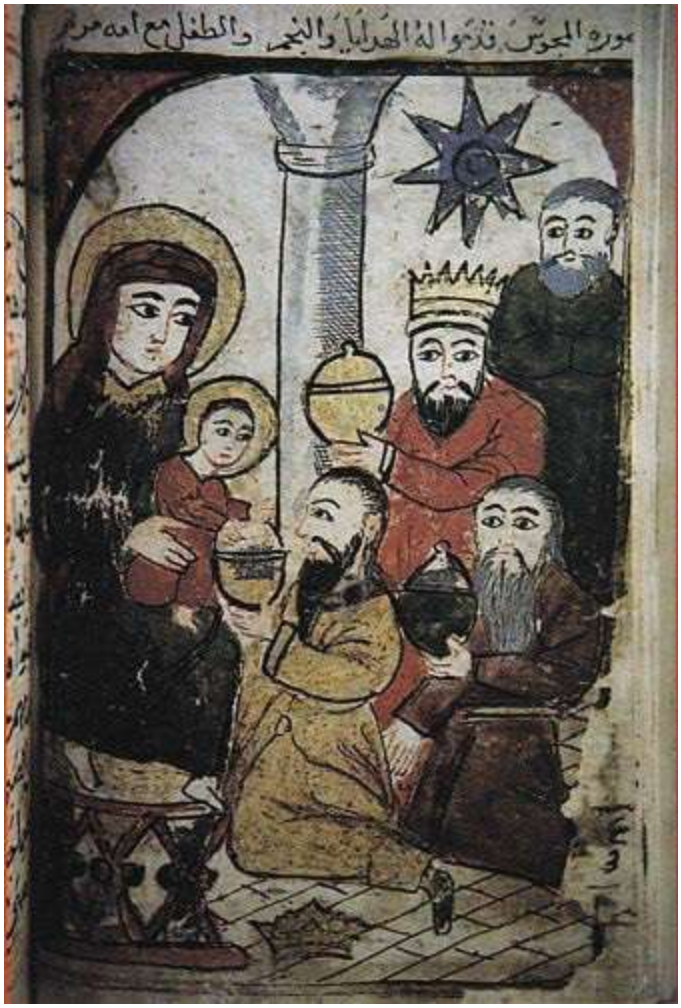
coverings of the Atman, or Self according to Vedantic philosophy. They are often visualized like the layers of an onion. There are five (pancha) material sheaths (kosha) that envelop the soul like concentric rings, each more subtle than the succeeding one. Each succeeding kosha affects or controls the activity of the preceding kosha.



These five layers correspond to the five garments of Christ referred to in John 19:23 Then the soldiers, when they had crucified Jesus, took His garments and made four parts, one share for each soldier, and also the tunic. But the tunic was seamless, woven [in one piece from the top throughout.

SHIR

The RevMagi states that the Sethian Magi are members of an ancient mystical order and reside in a semi-mythical land called Shir, and that this land borders the great Ocean in the very east of the inhabited world.



The Blue Star. Coptic (Egyptian Christian) painting of the Magi with the Star Child who came from the blue star above. Was it a blue pearl?

Where, exactly, is this place? Important clues are provided by examining place names resonant with Shir.

In the Nag Hammadi text Hypostasis of the Archons. 92:10f, “Mount Shir” is the place where Noah’s ark comes to rest.

“Mount Nisir” is where the ark of the wise king and priest

Utnapishtim lands after he survives the Flood in the Epic of Gilgamesh.

Could Shir be a reference to a primordial sacred mountain? (Did J.R.R. Tolkein have an inkling of its meaning when he named the Middle Earth homeland of the Hobbits Shir in the Lord of the Rings?)

Abu Sir is the name of the House or Temple of Osiris and is part of the pyramid field that extends from Giza to Saqqara. Another Holy Mountain connection.

Seir is a mountainous region southeast of the Dead Sea. In the El Amarna Letters, the prince of Jerusalem informs the king of Egypt that the war against the king ranges in the mountains of Seir. A papyrus of the time of Rameses III (12th century B.C.) refers to the destruction of Seir, possibly caused by nomadic tribes who sojourned there. It was attacked by Ashurbanipal in his ninth campaign against the Arabs. Seir was formerly inhabited by Horites (Gen 14:6). Later Esau, identified with Edom, lived there (Gen 36:8) and God gave the mountain to Esau (Josh 24:4), who sold his birthright to Jacob.

The Children of Israel "**skirted Mount Seir** for many days" on their way from Egypt to the land of Canaan (Deut 2:1, 5). The Lord revealed himself to Israel from **Mount Seir** (Deut 2:1). Ezekiel's oracle against Mount Seir (chap. 35) refers to the plundering of Judah by Edomites after the fall of Jerusalem in 586 B.C.

In Le Morte d'Arthur, Lancelot is unworthy of the Holy Grail, for according to Christain tradition he has allowed human perfection in the form of Guenevere to supplant the image of God. In this tapestry from the 1890s, Sir Edward Burne-Jones departs from Malory's text and Lancelot is shown sleeping outside a chapel wherein the presence of the Grail is again suggested by the emission of the brilliant light through the door to which entry is forbidden by the presence of an angelic figure.

The final scene shows the three successful knights (souls, magi). The relative purity of each knight's life is represented by their distance from the Holy Grail, which sits on the altar inside the chapel. Sir Galahad kneels in the doorway surrounded by white lilies, symbolizing his purity. On the left are Sir Bors and Sir Perceval. Three standing angels hold symbols of Christ's passion, including the bleeding lance of Longinus, the Roman soldier who pierced his side on the cross. Above the Holy Grail is a Pentecostal wind, symbolizing the presence of the Holy Spirit.

Sarrasis a mystical island to which the Holy Grail is brought in the Arthurian legend. In the Lancelot-Grail Cycle, Joseph of Arimathea and his followers visit the island on their way to Britain; while there Joseph's son Josephus is invested as a bishop and shown the mysteries of the Grail by Christ

himself. The party wins many converts, and moves on to Britain where they establish a great line of kings. After they achieve the Grail the knights Galahad, Percival, and Bors return the object to Sarras aboard Solomon's ship, but they find the residents fallen back to paganism. The Grail knights restore the people's faith and preside over them benevolently for a year, but Galahad dies in ecstasy when the Grail is taken to Heaven by God, and Percival follows him shortly after. Bors returns to Arthur's kingdom to tell the tale.

The Lancelot-Grail places the Sarras in the vicinity of Egypt, and it is considered the origin of the name "Saracens" for Muslims. In reality "Saracens" was a Greek designation for Arab tribes of the Sinai Desert (or is it Sioni?).

SHARON: BODY ARMOR

Sharon is a “shire resonant” word of immense interest. The ‘**rose of Sharon**’* is well-known in Jewish mysticism. “I am the rose of Sharon, and the lily of the valleys,” proclaims the bride in the Song of Solomon (2:1).

* The rose is supposed to be the most “perfect” of all flowers. It symbolizes the heart.

I was extremely interested to learn the name Sharon is spelled identical to the word (**shiryan**), meaning body armor (1 Kings 22:34, Nehemiah 4:16).

‘Armor’ is a c. 14th century word from the Latin arma (‘gear’) that means “defensive covering worn in combat’, but also ‘means of protection’.

The prophet Isaiah uses the body armor as metaphor for

righteousness (Isaiah 59:17). As we noted, Seth is the father of the immovable race who wear the Beaming Garment, the 'armor' of the perfected or righteous humans.

Adam and Eve'sgarment of light transmitted to Seth is the armor of the righteous. Based upon this connection, it does not seem to be a stretch to say that, as Sethians, the Magi of Shir were not only aware of the Beaming Garment, they wear it! To be of 'Shir' can be another way of saying they are from the "spiritual state" of Shir, a place people by the Righteous. Intriguingly, sheer is an Old English word meaning "bright, clean, pure," and is thought to be derived from the Pan Indo European base skai "to shine, gleam, flicker".

As a matter of fact, this luminescent body 'armor' or 'gear' (equipment) of the righteous is the suit worn by all the spiritual warriors who are preparing for inter-dimensional travel. Without it, we don't stand a fighting chance of entering the wormhole.

Isaiah 59:17

He put on righteousness as his breastplate, and the helmet of salvation on his head; he put on the garments of vengeance and wrapped himself in zeal as in a cloak.

In the declaration that he 'put on righteousness,' the essential idea is, that he was pure, holy, whole, complete, perfect. The same image is used by the prophet in another figure in Isaiah 11:5.

Ephesians 6:14. Stand firm then, with the belt of truth buckled around your waist, with the breastplate of righteousness in place,

Ephesians 6:17. Take the helmet of salvation and the sword of the Spirit, which is the word of God.

1 Thessalonians 5:8. But since we belong to the day, let us be self-controlled, putting on faith and love as a breastplate,

and the hope of salvation as a helmet.

Job 29:14 I put on righteousness as my clothing; justice was my robe and my turban.

At any given moment the human soul can connect with the Divine Glory and envelop itself in this shining **six-fold veil**/cloak of the Light Warrior. It is our intrinsic nature.

In William Holman Hunt's "The Light of the World" Jesus is portrayed as the King of Righteousness. He wears the Crown of Salvation and a cloak, the Robe of Glory, with the Breastplate of Righteousness clasp.

"Therefore put on the full armor of God, so that when the day of evil comes, you may be able to stand your ground, and after you have done everything, to stand.
Stand firm then,
with the belt of truth buckled around your waist,
with the breastplate of righteousness in place

and with your feet fitted with the readiness that comes from the gospel of peace.
In addition to all this, take up the shield of faith, with which you can extinguish all the flaming arrows of the evil one.
Take the helmet of salvation and the sword of the Spirit, which is the word of God.
And pray in the Spirit on all occasions with all kinds of prayers and requests."
Ephesians 6:11-18

The Hebrew word for the fruit eaten by Eve in the Garden of Eden is a general term. The idea that Adam and Eve ate an apple (and lost their light garment) comes from the Greek tradition.

The Golden Apple in the Garden of the Hesperides.

Here we see the golden apple tree in the Garden of the Hesperides depicted on a vase from 410 B.C. A serpent entwines around an apple tree with its golden fruit. The names of the figures are written on the vase. Two Hesperides stand on the left side of the tree. Their names are

Chrysothemis (Golden Order) and Asterope (Star Face). To the right of the apple tree is Lipara (Shining Skin) who holds golden apples in the veil of her dress, and raises her veil off her shoulder. The names of the goddess describe what they are like. Shining Star or Golden Beings who live in a Golden Realm!

The Golden Beings give Perseus three crucial tools to defeat the dreaded Medusa. All who looked at her would turn to stone- that's how ugly she was. Athena gave him her shield that was polished like a mirror, and Hermes gave him his sword. However, he needed three additional tools. They were: sandals that could enable the wearer to fly, a bag that could hold anything, and a cap that made him invisible. Perseus sneaks up on the sleeping Medusa when he kills her.

The invisibility cap of the Golden Beings resonates with the Beaming Garment. However, there is another reason for our interest in them. It is the belief among numerous ancient cultures that across the ocean toward the west there existed a blessed isle that was the home of the successful souls or virtuous ('perfect') souls. They called it the Fortunate Islands, the Elysian Fields or the Garden of the Hesperides.

Homer said these fields, plains or planes were located on the western edge of the Earth by the stream of Oceanus, the enormous river that encircles the earth.

The land of Shir borders the great Ocean in the very east of the inhabited world.

We have come full circle.

LEFT BEHIND

A completely different approach to Sharon is favored by NOBS Study Bible Name List, Jones' Dictionary of Old Testament Proper Names and even Brown-Drive-Briggs Theological Dictionary which reports that the famous theologian Gesenius "plausibly connected" the name Sharon to the verb (yashar)*, meaning to be level or straight. This verb commonly and quite frequently in Scriptures denotes compliance to a moral or ethical standard; just, law-abiding. Most derivatives of that verb have to do with just that, except the noun (mishor), which means level place or plain (Isaiah 40:4, Jeremiah 21:13).

* Other names taken from the verb are **Asshur**, **Jashar**.

As noted, the name Jashar means **Upright** . Most scholars understand it to come from the verb (yashar), meaning to be straight (of a road - 1 Samuel 6:12), smooth (of a road - Isaiah 40:3), right (of a woman: she looks alright to me - Judges 14:3), upright or at peace (of a soul - Habakuk 2:4). Some derivatives are the adjective (yashar), meaning right or upright (Isaiah 26:7, Exodus 15:26); The masculine noun (yosher), meaning uprightness, and the feminine noun (yeshara), also meaning uprightness. The noun (meshar), means uprightness, straightness, mostly in an ethical sense, and the noun (mishor) means a level place or uprightness mostly in a geographical sense.

It seems yashar (which clearly rings of shir) is another term for the immovable, righteous, perfected race.

Looking further, verb sha'ar means to **remain**, **left over** or **left behind**. HAW Theological Wordbook of the Old Testament reports that "sha'ar seems to be used almost exclusively to indicate the static action of surviving after an elimination process" (Exodus 10:19, Ruth 1:3, 1 Samuel 9:24).

This verb comes with derivatives: the masculine noun (she'ar), meaning rest, residue or remnant (Isaiah 10:19, 1 Chronicles 11:8); and the feminine noun (she'erit), meaning remnant or remainder (Isaiah 44:17, Genesis 45:7).

Thus, the name Shir carries the resonance of **Remnant**,

suggesting the righteous people of Shir were a part of a larger group. From where might they have been left behind? Could it be the same place they wish to go. Isn't this Sion?

According to Laurence Gardner, 'Sharon' (Shire-On) was anciently defined as the Orbit of Light (Shar, 'orbit', On, 'light'), an inner world of the spiritual realms associated with advanced enlightenment. Sharon appears to be another name for the 'Blue Pearl', the other-dimensional light ship or wormhole.

Shar-On is, without question, associated with **Sion** (also Zion), the perfect place or city inhabited by a community sacredly devoted to God.

Based upon the phonetic and linguistic resonance of the place names, I propose Sion/Shar-On/Shir are all names for the ethereal afterlife realm or dimension of the pure hearted.

SAVED BY THE LIGHT

Before proceeding, we should explore the connection between the words remnant and saved, a term used by Christians to denote 'the chosen ones', 'the born again', who will go to heaven after death because they alone follow the correct precepts and doctrines of their religious system. In order to be saved, says Christian teaching, you must realize you are a sinner, which means you "come short of the glory of God" (Romans 3:23).

Most don't know the word saved is the Greek word SOZO and means "healed, made whole." This definition

changes the complexion of this word's usage. Once again, we are encouraged to focus on becoming whole and righteous beings, but not self-righteous and holier than thou. As we have seen, "glory" is symbolized by the rainbow. Therefore, a "sinner" is one who is not displaying their Rainbow Body. In my view, this is saying the only way to overcome sin is to become whole, holy, complete and to perfect the glowing Rainbow Body. It is fascinating that wholeness is symbolized by a circle, O, which is also the letter 'O'. When the 'O' is added to SIN it becomes SION.

A related word, 'delivered', means "to slip away, escape, deliver, save, be delivered." The word deliverance in Hebrew is pleytah and means "escape, and escaped **remnant."** Remnant means "survivor, that which is left."

Now, this is interesting. It sounds like the "saved" are akin to the Buddhist **Bodhisattvas***, beings on the path of enlightenment who "stayed behind" to awaken everyone else. They're 'left over' and are here to prepare us for our awakening. In this context, "saved" means we adopt the Bodhisattva vow to become whole, holy, complete in order to benefit or serve all sentient beings.

In Buddhism, a **bodhisattva** is an enlightened (bodhi) being who, motivated by compas-sion, has generated bodhichitta, the spontaneous wish to attain Buddhahood for the benefit of all sentient being. Mahayan Buddhism encourages everyone to become bodhisatvas an to take bodhisattva vows. With these vows one makes the promise to work for the complete enlightenment of all sentient beings by practicing the six perfections. They vow to help "save" all sentient beings before they themselves enter Nirvana or total enlightenment. The promise to keep bodhisattva vows applies

not only to this life, but to each subsequent lifetime until enlightenment. Thus these vows continue on our mind-stream into future lives.

In these images the bodhisattva's are shown in the ring, the stargate.

Another word used by Christians is redeemed, which means "to pay the full price for," "to set free, to restore." In the Great Perfection tradition in order to be redeemed, to be set free, it will cost one everything (our entire body). We all pay the same, full (whole) price. The question is, are we willing to give everything for the Beaming Garment?

In Luke 14:28 Jesus reiterates the ultimate cost of the Beaming Garment. "Suppose one of you wants to build a tower. Will he not first sit down and estimate the cost to see if he has enough money to complete it?"

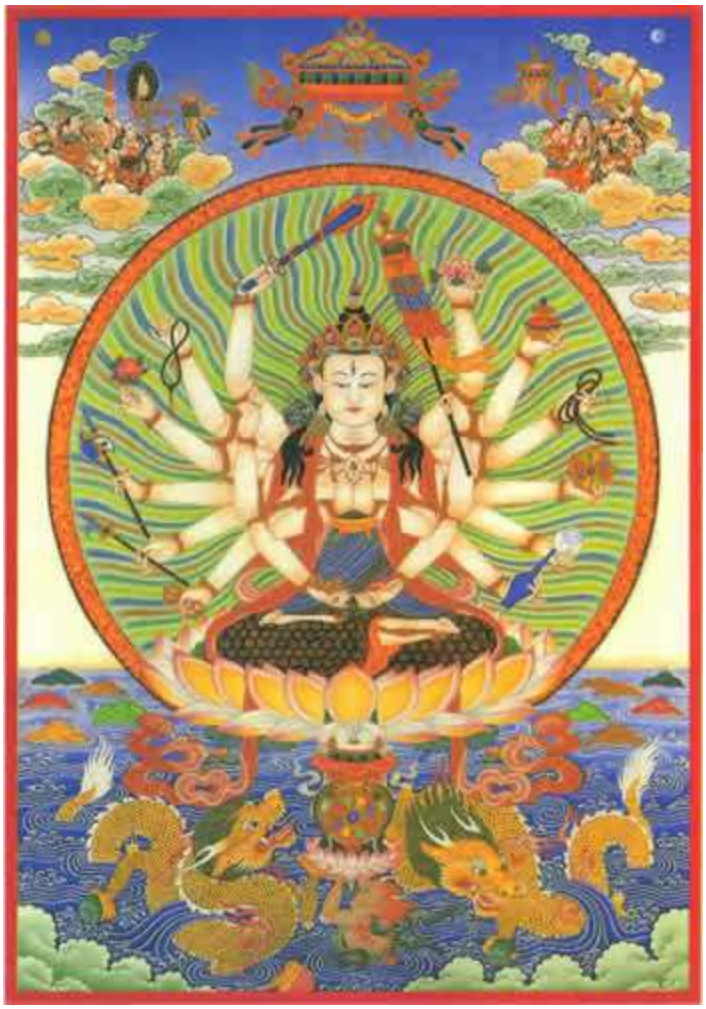
From what I've seen, in Jesus's time it was not a usual thing for people go around building towers. In my view, when Jesus is speaking of a tower he is either referring to His chief apostle, Mary Magdalene, whose name, 'magdala', is the Hebrew word for 'tower'. Or, He is speaking of the Tower of Babel episode in which humankind gathered to build a name for itself. As we will see the Hebrew word name refers to our glory body. Jesus is saying that if one wants to build a Glory or Rainbow Body, one should know it will cost us everything to acquire it. No returns.

Jesus references the cost of Perfection in a conversation about eternal life with a young rich man. The man had asked Jesus, "What is required for eternal life?" Jesus replied, "keep the commandments." Which are: "Love the Lord your God with all your heart, and with all your soul, and with all your mind. This is the first and greatest commandment. And the second is like unto it: 'Love your neighbor as yourself.' All the

law and the prophets hang on these two commandments." (Matthew 22:35-40)

The rich man told Jesus that he had always kept the commandments and wanted to know what else was required (like how much $). Jesus says, "...I tell you the truth, it is hard for a rich man to enter the kingdom of heaven. Again I tell you, it is easier for a camel to go through the **eye of a needle** than for a rich man to enter the kingdom of heaven." Jesus then told him, "If **thou wilt be perfect** (holy, whole, complete), go and sell that thou hast, and give to the poor, and thou shalt have treasure in heaven: and come and follow me" (Mat. 19:21).

In order to go through the eye of needle, the wormhole, we will have to give up everything we know of Earth life. Our 'stuff', emotional or physical, is clearly not going with us. In fact, it is what is preventing us from putting on the Beaming Garment.



The Cundi Boddhisatva. The word "Cundi" means Supreme Purity. She is known as the Buddha Mother, the Mother of Bodhisattvas.

SHIR IS SION

Several clues affirm the Sion is Shir connection and offer further evidence that Shir is the alternate name of Sion, the heavenly New Jerusalem - and the otherwordly/other dimensional home ("spiritual state") of the Magi.

In the New Testament, Romans, 11:26 states: "And so shall all Israel be saved: as it is written, There shall come out of

Sion the Deliverer, and shall turn away ungodliness from Jacob."

Isaiah 37:32 elaborates, "For out of Jerusalem will come a **remnant**, and out of Mount Sion a band of survivors. The zeal of the Lord Almighty will accomplish this."

Interestingly, Sahyun is the word for Zion in Arabic. It is one of the names given to Jerusalem in Arabic and Islamic tradition. The Kaaba ("High Place") in Mecca was called Sion by Muhammed. The reference to the "precious cornerstone" of the New Jerusalem in the Book of Isaiah 28:16 is identified in Islamic scholarship as the cornerstone of the Kaaba. Christianity sees Christ as the cornerstone of Sion.

More evidence linking Shir and Sion is found in Hebrews 12:22-23: But ye are come unto mount Sion, and unto the city of the living God, the heavenly Jerusalem, and to an innumerable company of angels…**and to the spirits of just men made perfect.**"

It is key to remember that Sion is not on the physical plane. "For ye are not come unto the mount that might be touched," says Romans 12:18.

In Joel 2:28-32 we learn that the children of Sion will return: "And it shall come to pass, that whosoever shall call on the name of the Lord shall be delivered: for in Mount Zion and in Jerusalem shall be deliverance, as the Lord hath said, and in the remnant whom the Lord shall call."

John the Revelator glimpsed its magnificence in Revelation 14:1, "And I looked, and, lo, **a Lamb stood on the mount Sion**, and with him an hundred and forty and four thousand, having his Father's name written on their foreheads."

The 144,000 wear white robes and hold palm branches in

their hands. When John asks them who they are he is told they have come through a great tribulation. They are the servants of God and their foreheads have been sealed.

In Revelation 14:5 we learn, “And they were singing a new song before the throne and before the four living creatures and before the elders. No one could learn that song except the 144,000 who had been redeemed from the earth”.

As the white robe is a symbol for the light body we can presume the 144,000 redeemed (‘perfected’) humans are wearing the Beaming Garment. This is a group of people who have transformed themselves into light beings and beamed to Sion.

The seal upon their foreheads is the solificatio or seal of light given to alchemical initiates as a symbol of the ascension of their consciousness.

BAAL, SHAM, SHEM, SHIM, SHIMMER

The ‘holy name’ (vibration) that gets the 144,000 singing is the **Baal Sham**, the Name of Light. Also rendered **Baal Shemite**,* it is a mystical title meaning ‘Master of the Name’. Following the current of its vibration leads to some fascinating connections.

The Name is the most holy Four-Letter Name of God or Tetragrammaton (YHWH, “I am who I am”, Exodus 3:14) in Jewish tradition. This name was given in response to Moses when he requested confirmation of God’s identity when He spoke atop Mount Horeb. The word sham conceals an

important clue to the Secret of Sion.

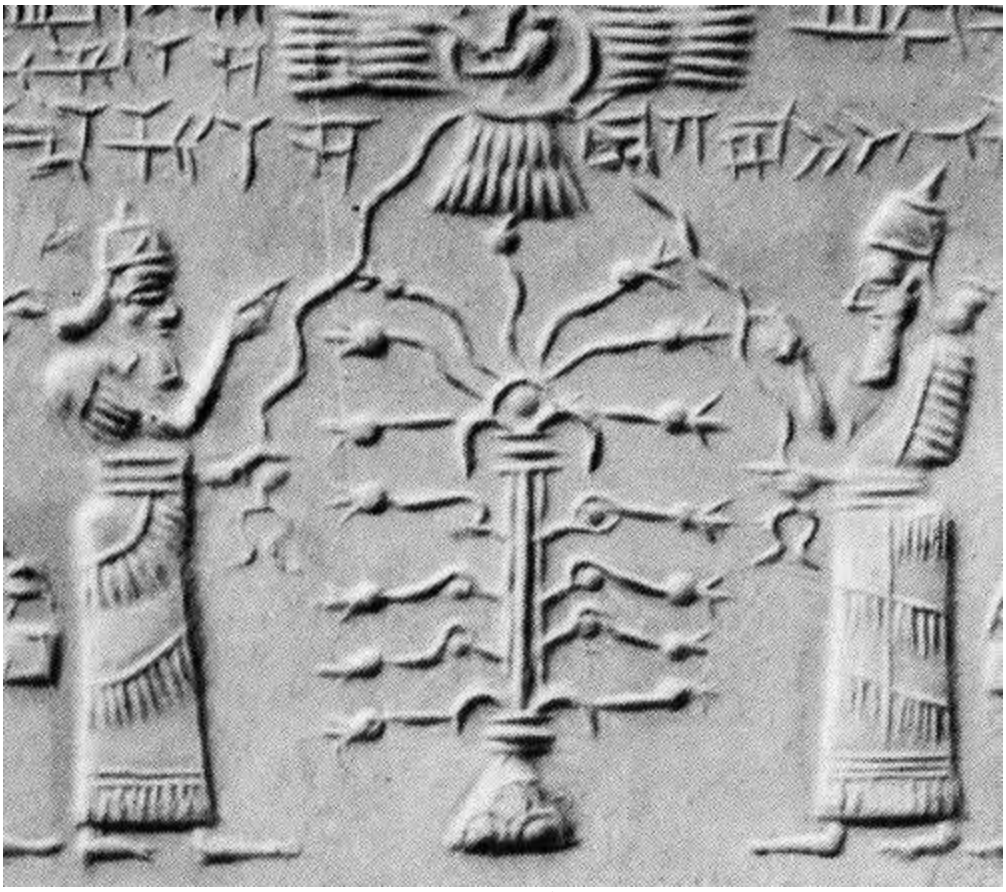
The ‘people of shem’ are the Shamites or Shemites and are the same people as the Semites.

Shamayim (‘elevated’) is the Hebrew for Heaven. Hence, the Baal Sham could be viewed as the carrier wave or tone that raises souls to heaven.

Shamash was the Mesopotamian sun god. He is depicted handing symbols of authority to Hammurabi in a relief on the upper part of the stele of Hammurabi's code of laws.

Shamash was historically associated with the planet Saturn.

Mesopotamian Sun God Shamash; Assyrian Relief, North-West Palace of Nimrud (room B, panel 23); 865–860 BC.



Asshur.

The attribute most commonly associated with Shamash is

justice or righteousness. Just as the sun disperses darkness, so Shamash brings wrong and injustice to light. Hammurabi attributes to Shamash the inspiration that led him to gather the existing laws and legal procedures into code, and in the design accompanying the code the king represents himself in an attitude of adoration before Shamash as the embodiment of the idea of justice.

The word shem refers to Nimrod's Tower of Babel when humankind gathered to make a shem (a Name,Fame) for itself. The fact that the Hebrew for oil Jacob poured on the pillar after scaling the ladder to heaven is shemen ha Mishcha and is traditionally reckoned as the "anointing oil" of the messiahs should give us a clue to the connection the Babel ladder or gateway and Jacob's.

The Tower of Babel incident, when the Israelite god, Yahweh, destroyed humankind's ladder or stairway to heaven centered upon humankind seeking to make a NAME for itself.

> *The Ark of the Covenant once rested in the field of Joshua the Bel-Shamite.They said to each other, 'Come, let's make bricks and bake them thoroughly.' They used brick instead of stone, and tar instead of mortar. Then they said, 'Come, let us build ourselves a city, with a tower that reaches to the heavens, so that we may make a name for ourselves and not be scattered over the face of the whole earth'" (Gen. 3,4). God came down to see the tower the men of Babylon were building.

A debate has raged concerning the term renown in this case. It may be more accurately rendered as 'the people of the shem'. Zecharia Sitchin writes:

"The persistence of biblical translators to employ "name" wherever they encounter shem has ignored a farsighted study published more than a century ago by G. M. Redslob… in which he correctly pointed out that the term shem and the term shamaim ("heaven") stem from the root word shamah, meaning "that which is highward."

The name we wish to make for ourselves is the

name/vibration of God that makes us perfect. **Glory** (from the Latin gloria, "fame, renown") is used to denote the manifestation of God's presence in the Judeo-Christian religious tradition. From this perspective, the Tower of Babel was a stargate.

Judaism teaches that the soul of man has two elements, the ruach and the ne-shama (Hebrew meaning 'soul'). These correspond to the eidolon and the Messenger. The Zohar says that the reflected light of God can only shine forth within the soul of man if he brings these two elements together: "The neshamah above the ruach is below and they join like male and female. When they are united they shine with a supernatural light, and in this union they are together called ner (lamp). The soul of man is the ner of God. What is ner? Neshamah ruach."

Shem or Sham is the ancient name for the sun. A resonant word is **shimmer**, meaning "glistening light" and "to gleam, to shine." **Shaman** also rings of shem.

Shem is also equated with Melchizedek, the King of Righteousness. According to Jewish tradition, Adam's garment was transmitted from Adam to Seth, who transmitted it to Methusaleh, who transmitted it to Noah. When Noah died he transmitted it to Shem. Jewish tradition identifies Shem as Melchizedek. This connection is important because it means Melchizedek possessed the Beaming Garment.

The Book of Hebrews makes it clear that this "man of light," Melchizedek ("the king" of zaddik "righteousness"), the priest of God Most High, was no ordinary man, if he was even a man at all. Or, if he were a man, he seems to have discovered a mysterious something that transformed him into an eternal being.

The Book of Hebrews states that he, “loved righteousness and hated wickedness; therefore God set him above his companions by anointing him with the oil of joy (gladness).” (Heb. 1:9).

Glad comes from the Old English glæd "bright, shining, joyous," from the Germanic glada- (cf. O.N. glaðr "smooth, bright, glad." Various Danish and Norwegian source words mean "smooth," "slippery," and "to shine". All of these words are synonyms from the Beaming Garment, as well as the oil that symbolizes it.

There are powerful parallels between Melchizedek and Jesus. Both are the Son of God, priest of the Order of Melchizedek, King of Righteousness, King of Peace, the Messiah, appointed by God and both were anointed with a supernatural oil. We will explore this oil in a later chapter as we follow Seth in his quest to recover it from Eden. In my view, this oil is the same oil Michael anointed Enoch with that transformed him into one of the Glorious or Perfect Ones.

For now, let us move to the second step in the Way of Light, the Baptism.

CHAPTER 2

BAPTISM

“Behold, the Kingdom of God is within you.”
Luke 17:21

"The Baptism of Christ", Aert De Gelder It was painted in 1710 and hangs in the

Fitzwilliam Musuem, Cambridge. A disk shaped object is shining beams of light down on John the Baptist and Jesus.

Above the Stauros (Greek for upright stake or pale) upon which Jesus was suspended at the Crucifixion (Gr. stauroo) Pontious Pilate hung a placard reading I.N.R.I. In so doing he upheld a great mystery. What, exactly, does I.N.R.I. mean?

In the Gospel of John (19:19-20) the inscription is explained:

"Pilate also had an inscription written and put on the cross. It read, 'Jesus of Nazareth, the King of the Jews.' Many of the Jews read this inscription, because the place where Jesus was crucified was near the city; and it was written in Hebrew, in Latin, and in Greek."

Through the centuries biblical commentators have had difficulty accepting this explanation of the meaning of I.N.R.I. In Jesus: The Evidence, Ian Wilson observes that although modern New Testament translations repeatedly refer to “Jesus of Nazareth,” “Jesus the Nazarene” is truer to the original Greek meaning.

In the original Greek version of the New Testament, Jesus is referred to by the title, “Jesus the Nazarene”. The word is used to translate two related words that appear in the Greek New Testament: Nazarēne (Nazarene) and Nazōraios (Nazorean or Nazaraean). After the Crucifixion, Jesus’ brother James the Just (also known as James the Righteous, James of Jerusalem, James Adelphotheos, or James, the Brother of the Lord), took the title of Nazarene and led the Church later to be called Christianity.

So, if Jesus of Nazareth should read ‘Jesus the Nazarene’, and Nazarene is a title, to what does this title refer?

The Gospel of Matthew explains that the title Nazarene

(Nazorean or Nazaraean) is derived from the prophecy, "He will be called a Nazarene (Nazorean or Nazaraean)."

(Matthew 2:23) The prophecy from Isaiah is:

“There shall come forth a Rod from the stem of Jesse, **And a Branch shall grow out of his roots.”**

Jesse is the father of King David (whose tomb is on Sion).

Jerome (c. 347 – 420) linked "Nazarene" to Isaiah’s prophecy, claiming that "Nazarene" was the Hebrew reading of a word modern scholars read as **ne·tze**r (branch).

In the Hebrew idiom it is written thus,

“There shall come forth a rod out of the root of Jesse and a Nazarene shall grow from his root." (Jerome, Letter 47:7)

Ne·tser (n-ts-r), pronounced nay'·tser, means "branch", "flower", or "offshoot". It is derived from na·tsar. Na·tsar (n-ts-r), pronounced naw·tsar', means "to watch, guard, keep".

From this, we may deduce that, as the hlder of the title, Nazarene, Jesus was a guardian or keeper.

In The Pentacost Revolution, noted New Testament scholar Hugh Schonfield echoes this interpretation and amplifies it, observing that ‘Nazarene’ derives from Notstrim which means, “Keepers or Preservers…those who maintained the true teaching and tradition, or who cherished certain secrets which they did not divulge to others.”

The Gospel of Philip,* a third century Gnostic anthology, claims that the word "Nazarene" signifies "the truth".

> * The **Gospel of Philip** is one of the Gnostic Gospels, a text of New Testament apocrypha dating back to around the third century but lost to modern researchers until an Egyptian peasant rediscovered it by accident, buried in a cave near Nag Hammadi, Egypt in 1945.

"The apostles that came before us called him Jesus Nazarene the Christ ..."Nazara" is the "Truth". Therefore 'Nazarenos' is "The One of the Truth" ..." (Gospel of Philip, 47)

Philip states: "The Nazarene" is he who reveals what is

hidden. Christ has everything in himself, whether man, or angel, or mystery, and the Father.

The Nazarene, therefore, is one who illuminates the Hidden Truth, which in my view is the Secret of Sion.

Beginning in the seventh century, and even today, the Quran and the Muslim world refers to Christians as **Nasara**. The Quran clearly alludes to the fact that the word Naṣaara has its origin in the Arabic word Naṣr which means to bring victory. This is made clear in Surat Al Saff (the 61st chapter of the Quran) when Jesus is quoted as saying, "Who are my ansaar (victors) to Allah. The disciples said we are the ansaar (victors) of Allah." And so they called themselves Naṣara because of that. This would suggest that the origin of the Nazareth/Nazarene does not relate to the place of Nazareth but to the concept of giving victory to God.

Did Jesus keep or preserve a Secret True Teaching?

Scholars have long perceived that Christianity has an exoteric or mainstream and the esoteric stream. There are several passages in the New Testament which allude to the existence of some great mystical Secret of Secrets. It is believed this Secret was taught by Jesus to the disciples. Could this be the origin of the Nazareth/Nazarene interchange?

If so, what is Nasara, the Hidden (occult/esoteric) Truth that promises victory? That is, what is the Secret of the True Esoteric Church of Jesus?

It is the Secret of Sion.

For evidence we turn to the Baptism of Jesus by John the Baptist.

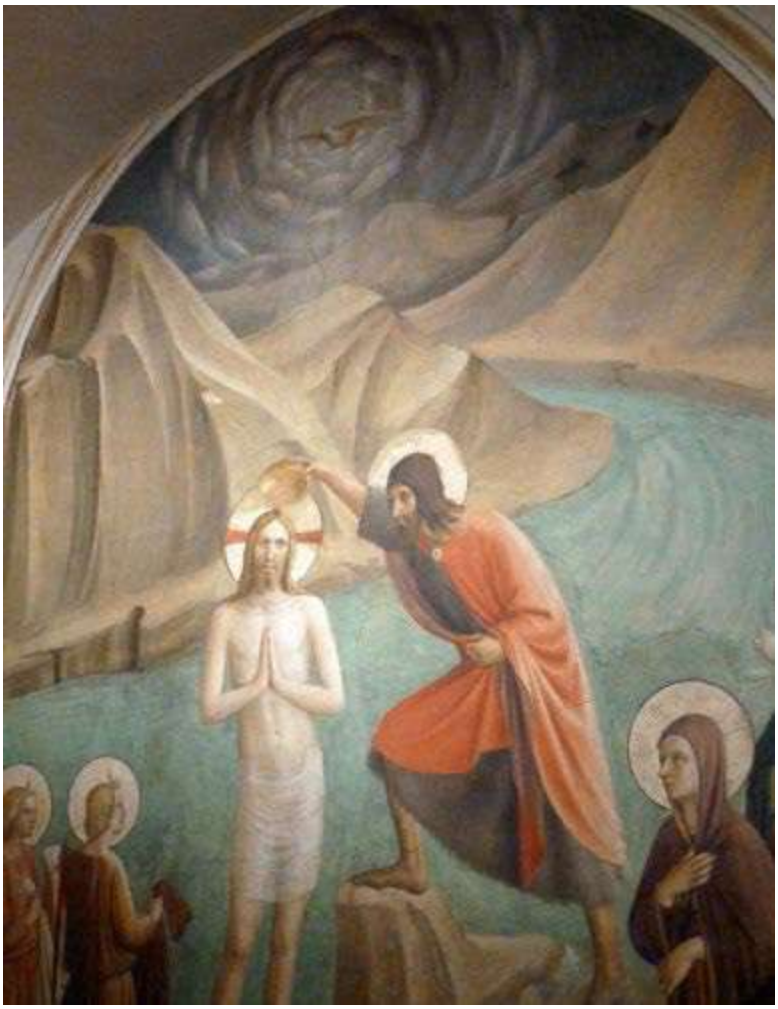
All the first three gospels describe this event (Mt. 3:13-17; Mk. I :9-11;Lk. 3:21-22) and record that on this occasion the

Holy Spirit came down on Jesus in the form of a dove. MARK 1: 9-11:

9 And it came to pass in those days, that Jesus came from Nazareth of Galilee, and was baptized of John in Jordan.
10 And straightway coming up out of the water, **he saw the heavens torn opened**, and **the Spirit like a dove descending upon him**.
11 And a voice came from heaven: "You are my Son, whom I love; with you I am well pleased."

Christian art often portrays an angel preparing to hand Jesus a cloak or garment after His baptism. This is the Beaming Garment.

The Winchester Bible shows the birth of Jesus atop a mountain (Sion?) and His baptism. Note the angel holding the cloak or garment. This is the Beaming Garment. Through baptism the Holy Spirit sets his permanent seal on us (Eph 1: 13;4:30; 2 Cor 1:22). This seal is symbolized by a cloak or garment. In a moment, we will see how Jesus was 'sealed' with light in Christian art.



Before he was baptized, Mark refers to Jesus as "from Nazareth of Galilee,"(Mark 1:9) whereas afterwards he is "the Nazarene,"(Mark 1:24) inferring a transformation at the time of baptism. The Baptism of Jesus elevated him to the state of Nasara, Truth, Christ Consciousness. Hence, he received the Beaming Garment.

How did John transmit this garment?

He tore open the heavens and brought a mysterious vibration, the Holy Spirit, symbolized by a dove, into the consciousness of Jesus. This vibration ‘sealed’ Jesus’s body of flesh.

John, who was a relative of Jesus, was called Ionnes,

meaning “the Dove.” Indeed, when John baptized Jesus he did so in the sign of the Dove. In the Christian mysteries, the Dove is the symbol for the Holy Spirit, the third aspect of the Trinity.

According to Mandaen teaching, John the Baptist was their great prophet or teacher. In the pre-Christian era in Iraq there lived a group of seekers of esoteric knowledge called Mandaiia, meaning ‘gnostics’. Those of their tribe who achieved this gnosis, they call Nasuraiia - ‘Nazorens’ or ‘Nazoraeans’, from the term **Nazirutha**, which means mystic enlightenment and the power by which such a rarefied state of consciousness is achieved.

The teachings of the Mandaeans seeped into the sacred writings of the Essenes,* as evidenced by the Dead Sea Scrolls. The profoundly religious, reclusive community living at Qumran devoted all its energies to the worship of God. The Essenes believed that the angels were their companions and that their spiritual level elevated them to the border between the human and the divine. The atmosphere of sanctity that enveloped them is evident from the one hundred biblical psalms and more than two hundred extra-biblical prayers and hymns preserved in the scrolls. Most of the latter were previously unknown; they include prayers for different days (even the End of Days), magical spells, and so forth. The central Rite of Nazirutha is Mystical Immersion (Maswetta) in the **Waters of Life**. In Mandaean manuscripts and legends, the word Nasurai is generally used in the sense indicated above, namely, 'one skilled in religious matters and white magic'.

* Father Charlie Moore, a beloved scholar deeply missed by many, once gave me a treasured gift: He annotated my book, Blue Apples. In the margin of the book he wrote to me: “’Jesus’ is originally a Sanskrit word meaning “Pure Essence”. A Jesus of the Essenes was one who looks within and finds the ‘manifesting power’ (the Pure Essence) and then

> spends the rest of his life helping others to do the same." This is echoed by the Gospel of Philip**,** which says: Those who receive the Name of the father, the son, and the holy spirit …are no longer a Christian, but are Christ.

Mandaen scholar, Mark Lidzbarski thinks Nasurai is akin to 'observe', and deduces that the Nasurai were 'observers'.

Another orientalist suggests that it may be analogous to the Syriac root nsr meaning 'to chirp, twitter (as a bird), utter broken sounds (as a magician), to chant, sing praises'. This is significant in light of the Dove symbolism in Jesus' baptism.

Many wonder why the Holy Spirit came in the form of a dove on Jesus. The reason is explained in the Old Testament and Jewish belief. In Genesis 1:2 the life giving Spirit is compared to the bird hovering over the water. Jewish rabbis consider this bird as a dove as it was a dove that brought the message of peace to righteous Noah's ark after the flood (Gen. 8:8). As noted, it was accompanied by a rainbow, linking the two symbols.

Doves appear in the New Testament at scenes associated with Jesus' birth, baptism and just before his death. Before the cross gained prominence in the fourth century, the second-century church father Clement of Alexandria urged early Christians to use the dove or a fish as a symbol to identify themselves and each other as followers of Jesus.

The Dove has a cosmic meaning. If we think of John instructing Jesus in some form of stellar knowledge it opens us to the possibility that he was infusing Jesus' consciousness with the light of certain stars or star systems. In particular, following the flight of the dove will lead us to the Mother Star, Sion.

The Baptism of Christ, Piero della Francisco, 1450 National Gallery, London.

John's name, Ioannes, and activity have important links with Oannes, the name given by the Babylonian writer Berossus in the 3rd century BC to a mythical being who taught mankind wisdom. Berossus describes Oannes as having the body of a fish but underneath the figure of a man. He is clad in a fish skin cloak or a garment of fish scales. He was part of a group of beings or a tribe that lived in the ocean.

The fish cloak/fish being symbolism appears in the story of Vishnu, who, after the waters of the Deluge subsided, recovered holy books from the bottom of the ocean.

"Oannes" is the Greek form of the Babylonian Uanna (or

Uan) a name used for Adapa, ‘the first man’, in texts from the Library of Ashurbanipal. Since the 1850s scholars have been comparing the myths of Adapa and Adam.

Oannes, the Baptizer.

Adapa was the ‘son’ and priest of the god, Enki, in Eridu. He was given the tablets containing the wisdom of heaven and earth to equip him to be priest of Enki. He is summoned to heaven by the great god, Anu. In an effort to protect Adapa, Enki warns Adapa to dress in mourning clothes adn tell the gods at Anu’s door, Tammuz and Gizzida, he was in mourning because they had disappeared from the earth — this would ensure the good favor and help from these two gods, and to refuse the bread of death and water of death that Anu would offer him, but he should accept the clothing and oil of

anointing. Anu has been so impressed by Adapa that he offers him bread and water of immortal life, not death; but Adapa, recalling his instructions from Ea, fears the banquet of death and declines the offer. Anu then sends him back to earth and his mortal existence.

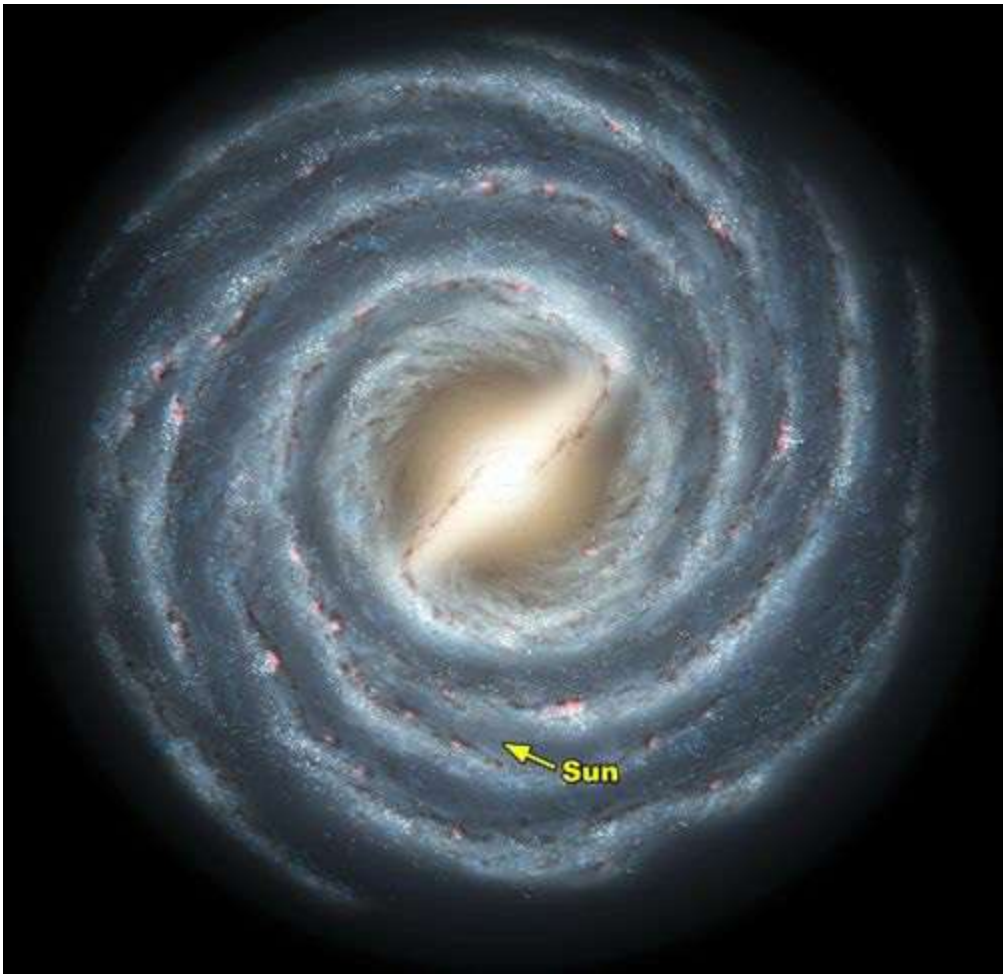
In the view of some scholars, Enki is the same as the serpent of Eden, who seeks to illuminate Eve. Both Adapa and Adam and Eve are offered the food of immortality. If they accept they will become immortal like the gods (elohim). Adapa's refusal of this food resulted in him (us) being deprived of immortal life and sends him back to Earth. To prevent Adam and Eve from achieving immortality YHWH evicted them from Eden, clothed them in coats of skin and put guards at the gate to prevent them from returning. In a story about Seth, which we will discuss later, he is sent back to Eden by Adam to retrieve the Oil of Mercy.

This scene portrays as fish-garbed apkullu priest sprinkling a holy liquid from a bucket in front of a deity.

It is interesting to link these fishermen with the Telchines of Greek mythology. The Telchines were known as the fish children – they had flippers instead of hands, practiced advanced metallurgy, were able to change shape, and performed magic. In the alternate Olympian creation myth Poseidon is hidden from Cronos and raised by the Telchines. Some historians have even suggested that the Telchines actually existed – that their ability to cast metal made them appear magical to early societies and that they were a real, advanced race of people. What if it were true?

THE MILKY WAY: LIKE A DOVE

In the beginning, says Genesis 1:1,2, God created the heavens and the earth. The earth was without form, and void; and darkness was on the face of the deep. And the Spirit of God was hovering over the face of the waters…like a Dove, which spreads her wings over her young according to the Babylonian Talmud.



In NASA's artistic interpretation of the galaxy we see the bright center surrounded by five limbs.

If we think of the galaxy as a dove or as a great mother bird hovering on the waters of the cosmic ocean, we readily

recognize that her young are the stars and planets within her body, including Sol, or sun, and Earth. In NASA imagery we see the Milky Way from the side. the center of the galaxy forms the body of the bird while the spiral arms of the galaxy are her outstretched wings.

Further pushing this thought stream is the etymology of Jordan, the river of baptism. It is traced to the Babylonian Eridanus, meaning "river of life…the Milky Way." The ancient Egyptians considered the life-giving and supporting Nile and its course from south to north as a reflection of the course of the Milky Way in the sky, proving the Hermetic adage, "As above. So below."

Together, these facts and perceptions form the basis for my theory that John's baptism involved instructing Jesus about the Milky Way herself. I propose that when John tore open a hole in heaven at the Baptism of Jesus he did so to retrieve a cosmic essence from the core of the Milky Way, and that this is Sion.

Likewise, when the archangel Gabriel guided the Dove of the Holy Spirit during the Annunciation of Mary s/he* too transmitted or conducted a divine essence - the manifesting power - from Heaven (the Milky Way) to Earth.

* There is disagreement over Gabriel's gender.

In Annunciation paintings we see Gabri-El tearing open a

hole in heaven and a dove descending and anointing Mary with the cosmic energy of the Milky Way. It is significant that the Annunciation celebrates Mary's transformation into the **Theotokos** ("God-bearer or Christ-bearer"). In Gnostic tradition, it represents her awakening to Nasara or her enlightenment, and her transformation into a Vessel (or Ark, as she is called) capable of housing this cosmic energy.

Let us take a closer look at a selection of Annunciation paintings, paying special attention to the opening of the heavens and the descent of the Dove into Mary's open crown chakra. Also, let us note the way in which Gabri-El is fulfilling the role of the Messenger Twin.

DOMINE

The dove is an apt symbol to indicate many of the fruits of the Holy Spirit mentioned in Gal 5:22-23. Virtues like innocence, love, meekness, peace, purity and simplicity are symbolized by the dove. These virtues are the treasure of every Christian baptized in the Spirit.

In Holy Grail lore, the white dove is the bringer of the Holy Stone, which is referred to the in book of Revelation as 'the white stone' (meaning 'pure' stone). This stone will enable the initiate to see Christ and the other superhuman light beings in the Land of the Living or Sion.

PENTECOST

The cosmic energy of Sion, symbolized by the Dove, descends in another mystical moment in Christian history, the Pentecost. Fifty days after his Ascension Jesus the Holy Spirit descended upon the disciples in the Upper Room. The biblical

narrative of Pentecost as given in the second chapter of the Book of Acts tells of fiery energies descending from heaven. Often they are accompanied by a dove in Christian art. As recounted in Acts 2:1-6:

“And when the day of Pentecost was fully come, they were all with one accord in one place. And suddenly there came a sound from heaven as of a rushing mighty wind, and it filled all the house where they were sitting. And there appeared unto them cloven tongues like as of fire, and it sat upon each of them. And they were all filled with the Holy Ghost, and began to speak with other tongues, as the Spirit gave them utterance. And there were dwelling at Jerusalem Jews, devout men, out of every nation under heaven. Now when this was noised abroad, the multitude came together, and were confounded, because that every man heard them speak in his own language.”

Mystical. Supernatural. Cosmic. Words hardly convey this experience. Christian art shows the tongues of fire entering the crowns of the disciples, who have gathered in the Upper Room. The flames symbolize their crown chakra illumination I believe the rain of fire was some form of galactic rain that the awakened and pure-hearted could experience.

Joel spoke of this rain: "And be glad then, **ye children of Sion**, and rejoice in the Lord your God: for He hath given you the former rain moderately, and He will cause to come down for you the rain, the former rain, and the latter rain in the first month." Joel 2:23

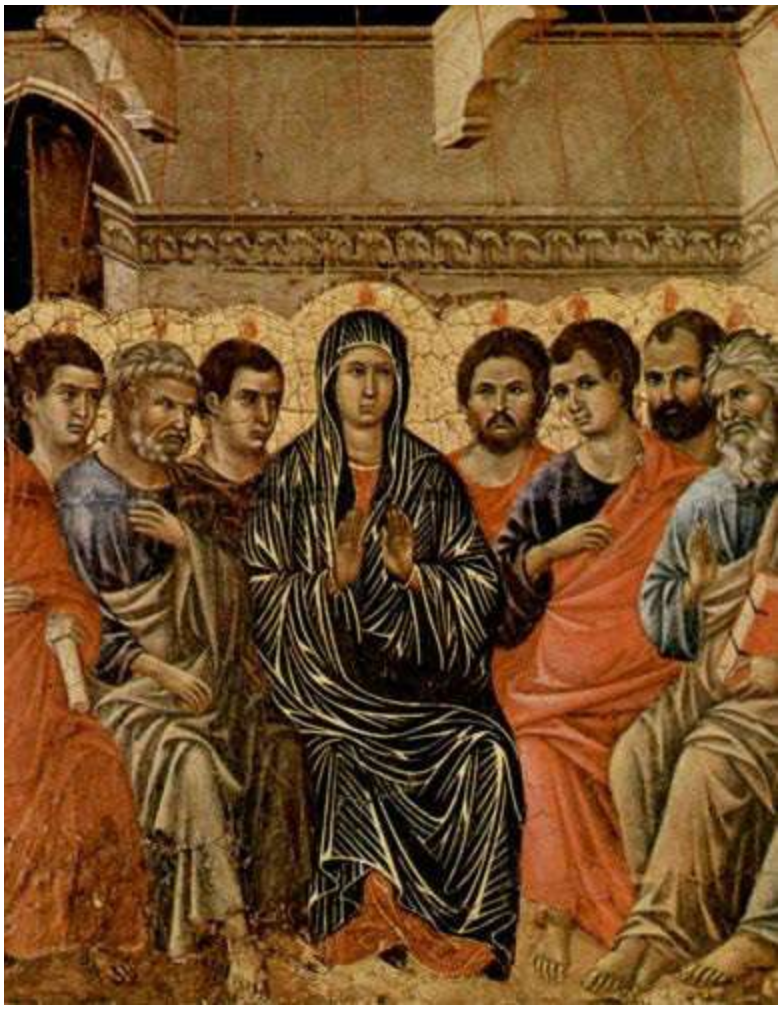
Peter quoted Joel’s prophecy of Sion almost verbatim on the Day of Pentecost. But when Peter got to the last verse, he used different words than Joel did. Peter related: "And it shall come to pass, that whosoever shall call on the name of the

Lord shall be **saved**.*" Acts 2:21

When one is in this moment they are able to open all the seven gifts of the Holy Spirit. It was while in such a state that John the Revelator had a vision of Jesus on the Throne in Sion. He observed him safely perched atop a rainbow.

The seven gifts of the Holy Spirit are given, many Christians believe, to help "complete and perfect the virtues of those who receive them."

The seven gifts are enumerated in Isaiah 11:2-3 as wisdom, understanding, right judgment, courage, knowledge, reverence, wonder and awe.



New Kingdom, Dynasty 18, ca. 1340 BC, Limestone Amarna. This small stele, now in the Egyptian Museum Berlin, probably used as a home altar, shows Akhenaton and Nefertiti being anointed by the rays of the ATON and then transmitting this light to their daughters.

EDEN. ETEN. ATEN. ATON. ADON.

In linguistics, the letters ‘d’ and ‘t’ are interchangeable. Vowels, too. By this accepted practice we see the word ‘eden’ easily morphing into ‘aton’. This is the name of the Hidden Sun in ancient Egypt. In Egypt, Akhenaton’s Disk worshippers of ATON (or ATEN) symbolized the ideogram for the word ‘rise’ or ‘to beam’ is three rays or beams of light falling from a disk.

Akhenaton's emphasis on light is one 'fingerprint' that has led researchers such as Robert Feather, author of The Secret Initiation of Jesus at Qumran, to investigate the connection between the teachings of Jesus and the Qumran-Essenes and the religion of the Disk. In fact, a generation of scholars of the Essenes of Qumran and their writings, the Dead Sea Scrolls and Nag Hammadi Scrolls, believe that the Essenes discovered the "torch of illumination" that the followers of Akhenaton hid after his reign.

Akhenaton and his bride, Nefertiti, had a profound influence on the First Christians, including bequeathing to them a spiritual technology for embodying the light. Though they left no written teaching the inscriptions that tell of it say Akhenaton placed the Love-Light in the hearts of his subjects. Depictions show him inhaling the Key of Life from the ATON and then breathing this consciousness into his daughter.

Jesus (called ADON or ADONOI = Lord) also transmitted the Holy Spirit to the disciples by breathing upon them. The scenes in the next two images are separated by 1,500 years, but they show the exact same initation.

Is there a (serpentine) energy or vibration flowing or raining from the center of the galaxy, Sion, that awakens latent capabilities within us?

Modern radio astronomy seems to think so. In fact, the discovery of radio waves coming from the center of the galaxy led to the creation of radio astronomy and breathtaking discoveries about the galactic core.

In 1932, Karl Jansky, a Bell Telephone Laboratories engineer, was investigating sources of interference to recently opened trans-Atlantic short wave radiotelephone circuits. At 26 Jansky was only a few years beyond his physics degree from the University of Wisconsin.

Jansky came to AT&T Bell Labs in New Jersey specifically to study noise. Reducing the static that infested the airwaves on trans-Atlantic telephone calls was vital to this budding new age that soon would enable anyone, anywhere on Earth to pick up a cell phone and talk to another. Jansky boldly set about solving this problem. To find the source of this pesky noise he built the first 95 foot movable radio telescope to detect it. This large rod-like antenna, which resembled a box kite lying on its side, swiveled on a circular track supported by Ford Model-T tires.

Built beside a stream in a remote field in Holmdel Township New Jersey far from city-made electrical interference, it became Jansky's second home. He began listening and taking notes.

While two clear immediate suspects were local and distant thunderstorms, a third was a steady hiss of unknown origin that appeared daily at the same time and same location.

Noise always increased when Jansky pointed his rod at the stars. By using a star map, he discovered that the waves came from the center of our Milky Way Galaxy at 26 degrees of Sagittarius.

What lurks at the center of our galaxy that produced the hiss that caught Jansky's ear? From the vantage point of some 23 thousand light years away it is difficult to determine. A cloud of dust obscures the Core, making it invisible to the human eye and even to optical telescopes. But not to Jansky's radio telescope.

He had discovered a new age tool - a rod that could penetrate space, dust, and planetary clouds - with which astronomers could probe the mysteries of space. His discovery, which was not publicly discussed until a 1933 page-one article in the New York Times initiated the science

of radio astronomy.

Even though Jansky performed some follow-up studies on the extraterrestrial radio waves for several years - mostly in his spare time - he largely abandoned those efforts to pursue wartime research. Years later, other scientists continued developing the field of radio astronomy, which has led to such wondrous discoveries as quasars, pulsars, black holes and the expanding universe.

Since the 1960's, astronomers have followed Jansky's lead and have tuned in to the galaxy's hiss. Hundreds of millions of dollars have been spent on ever-more-ambitious devices for doing so. For example, the magnificent radio telescope built in 1963 in Arecibo, Puerto Rico, stretches 1,000 feet across a small valley.

During the early 1960's astronomers began to realize that the massive object that forms the core of our Milky Way Galaxy periodically becomes active. The cores of all spiral galaxies cycle through a similar phase. During its active period, our galactic core is a cauldron of chaos. It spews out fierce quasar-like barrages of cosmic rays, with a total energy output equal to hundreds of thousands of supernova explosions.

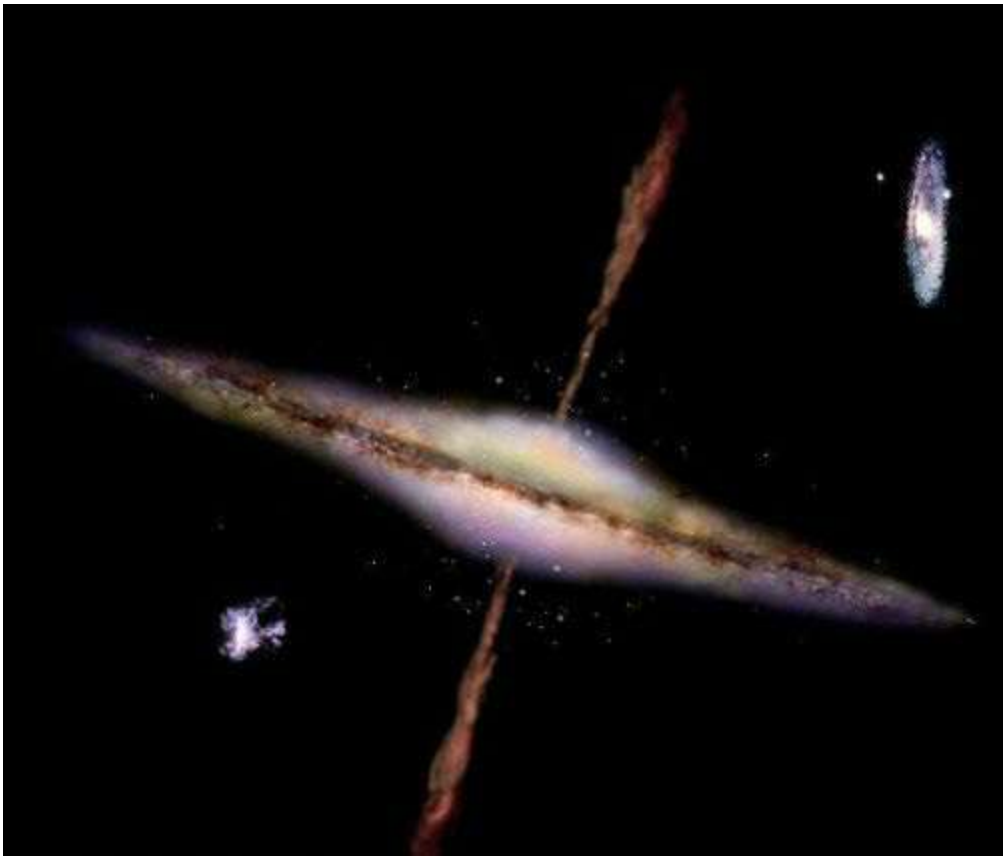
In 1965 A.A. Penzias and R.W. Wilson were conducting radio astronomy experiments with the ultra-sensitive horn antenna at Crawford Hill, New Jersey but were frustrated by a noise in its receiving system, a background noise that remained constant no matter which direction they scanned. This made no sense and they suspected that it came from bird droppings on the antenna, but after a careful cleaning the noise remained. They then realized that the noise corresponded exactly with the "background radiation" posited by cosmologists who favored the Big Bang theory of creation.

Penzias and Wilson had discovered the “afterglow” of the cosmic Big Bang. They had heard the Echo of Creation, and were awarded a Nobel Prize for their discovery.

The center of the Milky Way galaxy. As the cosmic vibrations or Waters of Life from the galactic center pour over the Earth this is the descent of the Holy Spirit, symbolized in Christian art by a dove.

Today, radio astronomers monitor the activity of the Galactic Core on a daily basis. They also study explosions from the cores of neighboring galaxies. According to Dr. Paul LaViolette, whose astounding Galactic Core vision is simultaneously mind-expanding and pulse-quickening,5, 6, 7 Galactic Core outbursts, he says, like the one shown right, are the most energetic phenomenon taking place in the Universe.8 The active, quasar-like core of spiral galaxy PG 0052+251, for example, is seen to radiate 7 times as much energy as comes from all of the galaxy’s stars. Most of this is emitted in the form of high energy cosmic ray electrons accompanied by electromagnetic radiation ranging from radio wave frequencies on up to X ray and gamma ray frequencies.

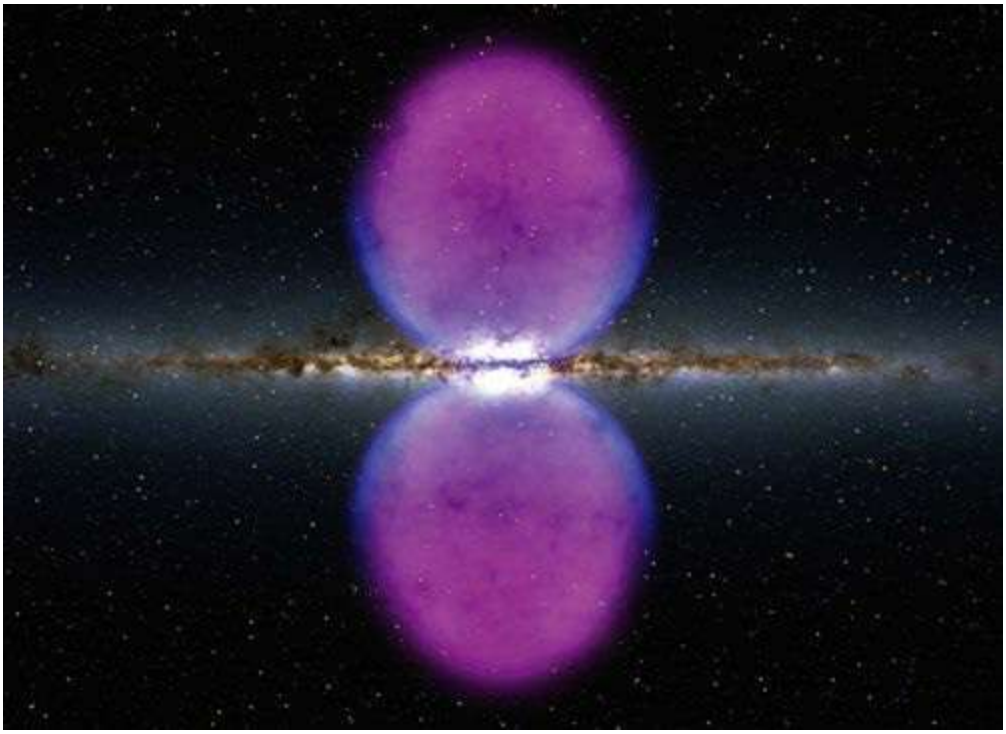
The luminous cosmic ray emitting source at the center of our Galaxy is a celestial orb that is about 3.6 million times the mass of our Sun and currently is seen, to radiate about 20 million times as much energy as our Sun. It is known to astronomers as Sagittarius A*, and the cosmology of subquantum kinetics terms it the Galaxy's **Mother Star**. Unlike a conventional black hole, a Mother Star does not need to swallow matter in order to generate its enormous energy eflux. Rather, both energy and matter are spontaneously created within its depths seemingly in blatant violation of the First law of Thermodynamics.



A study of astronomical and geological data reveals that cosmic ray electrons and electromagnetic radiation from a similar outburst of our own Galactic core, impacted our Solar

System near the end of the last ice age. This cosmic ray event spanned a period of several thousand years and climaxed around 14,200 years ago. Although far less intense than the PG 0052+251 quasar outburst, it was, nevertheless, able to substantially affect the Earth's climate and trigger a solar-terrestrial conflagration the initiated the worst animal extinction episode of the Tertiary period.

LaViolette warns these explosions may, one day, spell trouble again.

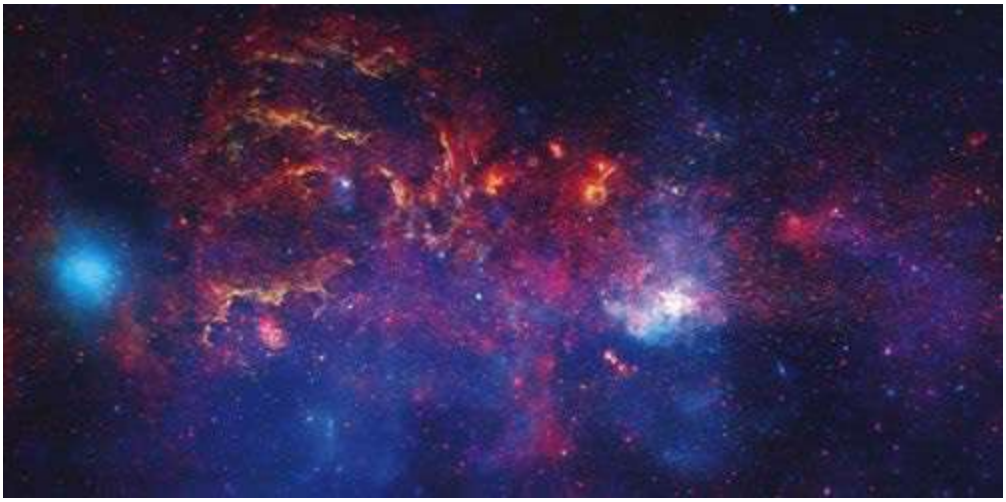


NASA's Fermi Gamma-ray Space Telescope has unveiled a previously unseen structure centered in the Milky Way. The feature spans 50,000 light-years and may be the remnant of an eruption from a supersized black hole at the center of our galaxy.

Little did LaViolette know that evidence of such an explosion was so close on the horizon. On November 10, 2010 scientists announced that two huge bubbles that emit gamma rays were found billowing form the center of the galaxy. The previously invisible pillars, detected by NASA's Fermi Gamma-ray Space

Telescope, extend 25,000 light-years form the galactic core. These pillars represent the presence of an enormous energetic event in the center of our galaxy. Scientists have no idea how these high energy pillars were created. A gamma ray burst? A supernova? An episode of star formation? A galactic starburst event? Scientists can't say for sure. However, it is possible these pillars have been there for millions of years and were undetected till now. This prompts me to ask: what other energies exist out there that we have yet to discover?

Further, it makes me wonder if our body is like a radio that is switched on but emits no sound. The soul needs to be retuned so that the signal which has been there all along can be received and utilized.



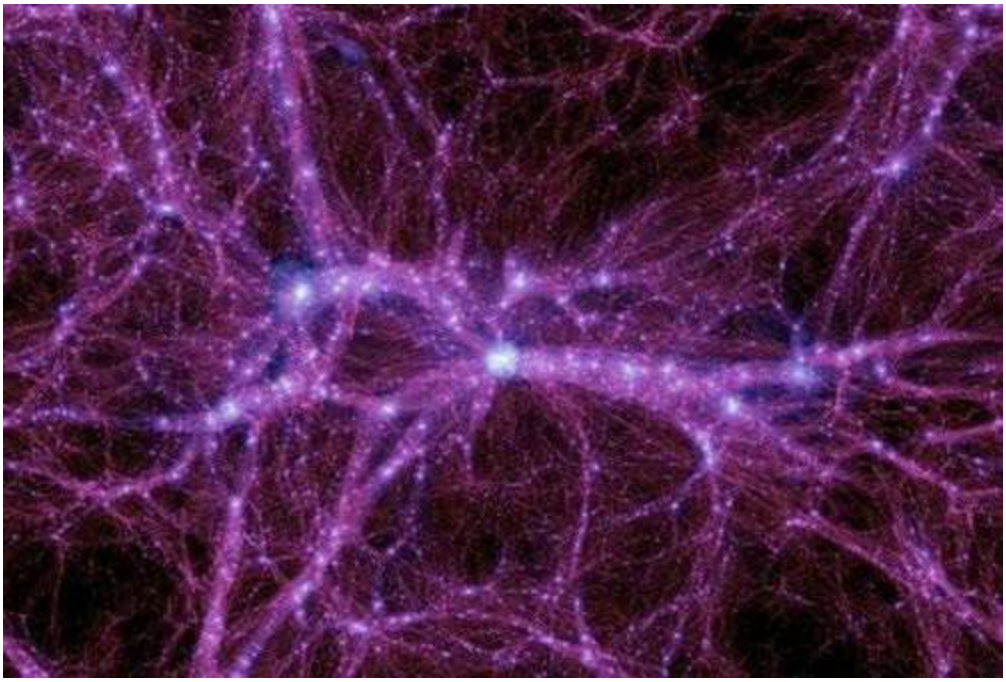
The hub "or holy of holies" of our Milky Way galaxy.

"And it shall come to pass afterward, that I will pour out My Spirit upon all flesh; and your sons and your daughters shall prophesy, your old men shall dream dreams, your young men shall see visions: And also upon the servants and upon the handmaids in those days **will I pour out My Spiri**t." Joel 2:28.

Joel's prophecy could be interpreted to say that the center

of the galaxy, Sion, is pouring out its spirit (high energy cosmic rays). Interestingly, the Mormon Pearl of Great Price tells us Zion/Sion was a city founded by Enoch for the righteous descendants of Adam. This city became so pure that it was translated ('beamed'?) from the earth and taken to God's presence. At the Second Coming, Sion, the City of Enoch, will return to the earth from heaven. Mormons believe God's blazing throne or residence (location of His presence?) is a place called Kolob, which is located at the center of the galaxy. From this alone, we could surmise that Sion is another name for the center of the galaxy. When combined with the Gnostic and canonical gospels it is made even more compelling.

I'm further intrigued by the Mormon belief that the Sun is a celestialized world, where its inhabitants are perfected. The earth will also undergo a perfection, just like humanity.



Simulated view of the interconnecting filaments between galaxies. (Michael Boylan-Kolchin/University of California Irvine)

Is Sion a real place which exists in space and time in the center of the galaxy? Mormons believe so. Further, the center is surrounded by millions of sanctified or ascended worlds, but also worlds in embryo.

Recently, scientists using the giant Robert C. Byrd Green Bank Telescope probed the giant molecular cloud near the center of the galaxy. Clouds like this are the raw complex organic materials for new stars and planets. There is a possibility that some of these interstellar molecules may have found their way to the early Earth and provided a kick start for the chemistry of life. If proven, it would bring life to the shamanic traditions that saw we originated in the center of the galaxy.

Within days of this announcement, scientists revealed that our Milky Way galaxy appears to be connected via a vast filament to nearby galaxy clusters, which in turn are interconnected with the rest of the universe, according to new research from Australia. Evidence for the existence of this invisible fabric comes from the arrangement of cosmic bodies in space. The filament of star clusters and small galaxies around the Milky Way is like the umbilical cord that fed the infant galaxy.

www.theepochtimes.com/n2/science/microcosmic-threads-weave-fabric-of-our-universe-together-62541.htmll

Could these filaments be wormholes threading through the cosmos?

When Karl Jansky discovered that the Galactic Core 'hissed' he was affirming a belief long held by ancient mystics and shamans that our galaxy was an egg surrounded by a serpent. This egg has a heart, a Central Sun that beats and sends divine vibrations - the Spirit - that spread through the galaxy. In other words it hisses.

In a league of their own apart from the X-ray and gamma ray radiations, these cosmic vibrations were considered to be a tremendous source of vital spiritual energy that could heal the body and soul and bring immortality. The Central Sun or Spiritual Sun - Sion - said these medicine people, is, in fact, the Healing Sun. By the sick, mystics have always understood ignorance and moral and mental sickness. Who is a healthy person? The wise person, who not only turns away from iniquity, out of darkness and into the light of health, but also knows their true place in the galaxy and the Universe.

It is the Healing Sun that links us with Sion.

For millennia seekers have sought the means to 'tune' the human body and earthly civilization to the mystical wisdom, force or energy of the hidden Healing Sun. Whether called I.N.R.I or any other name they are real, and are a vital source of healing that can transport humanity one level up on the spiral of evolution. To mystics, this cauldron of chaos is a cornucopia or horn of plenty that contains the ingredients of life and the secrets of when time began. Like King Arthur pulling the sword Excalibur from the stone, our ability to wield these energies will represent our unity with the forces of creation, and perhaps, our reunion with a race of highly advanced humans. The implications of Jansky's discovery were revolutionary for this reason. It marked the beginning of modern humanity's awareness of the mysterious double-edged energies emanating from the Galactic Core.

The discovery of and reconnection with the galactic core also marks a shift in human consciousness. We are now oriented toward the black hole at the center of our galaxy. Five hundred years ago Galileo Gallilee, who has been called "the father of observational astronomy," was condemned by the Catholic Church for proving that Earth was not the center

of the Universe, as Church dogma insisted. Instead, the earth orbits the Sun. Today, we are embracing not just the Milky Way, but also the hundreds of billions of other galaxies that inhabit the known Universe. I emphasize 'known', because scientists now posit that there may be an infinite number of "unknown" worlds existing in parallel universes.

Importantly, the Catholic Church also made a public declaration of its theological position on extraterrestrial intelligence (ETI) when it clashed with Galileo.

The Inquisition burned the Dominican monk Giordano Bruno at the stake in Rome in 1600 for insisting on a heliocentric (sun-centered) rather than a geocentric (earth-centered) universe. Bruno took matters a step further by insisting the universe was populated by extraterrestrial intelligences. Bruno said, "Innumerable suns exist; innumerable earths revolve about these suns in a manner similar to the way the seven planets revolve around our sun. Living being inhabit these worlds."

Officers of the Church argued that Galileo's "pretended discovery vitiates the whole Christian plan of salvation." It upsets the whole basis of theology. If the earth is a planet, and only one among several planets, it cannot be that any such great things have been done specially for it as the Christian doctrine teaches. If there are other planets, since God makes nothing in vain, they must be inhabited; but how can their inhabitants be descended from Adam? How can they trace back their origin to Noah's Ark? How can they have been redeemed by the Savior?"

The answer is they know the Secret of Sion.

AFTER BAPTISM, MIRACLES

After the Baptism, His synching with Nasara, Jesus was clothed in the light of Sion. He began performing miracles. The first miracle was performed by Jesus at the wedding feast at Cana. For the first time, He revealed his Glory to the disciples.

“This, the first of his miraculous signs, Jesus performed in Cana of Galilee. **He thus revealed his glory**, and his disciples put their faith in him.” (John 2:11).

“The Word became flesh and made his dwelling among us. **We have seen his glory**, the glory of the One and Only, who came from the Father, full of grace and truth.” (John 1:14)

Up to that time the Spirit had not been given, **since Jesus had not yet been glorified**.(John 7:39)

These statements affirm that an important transformation occurred after Jesus was baptized. Having attained Nasara, and connected with the Mother Star, Jesus unveiled himself so that the disciples could see Glory around him. Let’s review the definitions of the word glory.

G**lory** (from the Latin gloria, "fame, renown") is used to denote the manifestation of God's presence in the Judeo-Christian religious tradition. Glory often manifests as a ‘cloud’. However, in the Jewish tradition the dove also appears as a symbol of God’s **glory**. The **cloud** signifying the glory of God and the dove are connected, if not, interchangeable symbols.

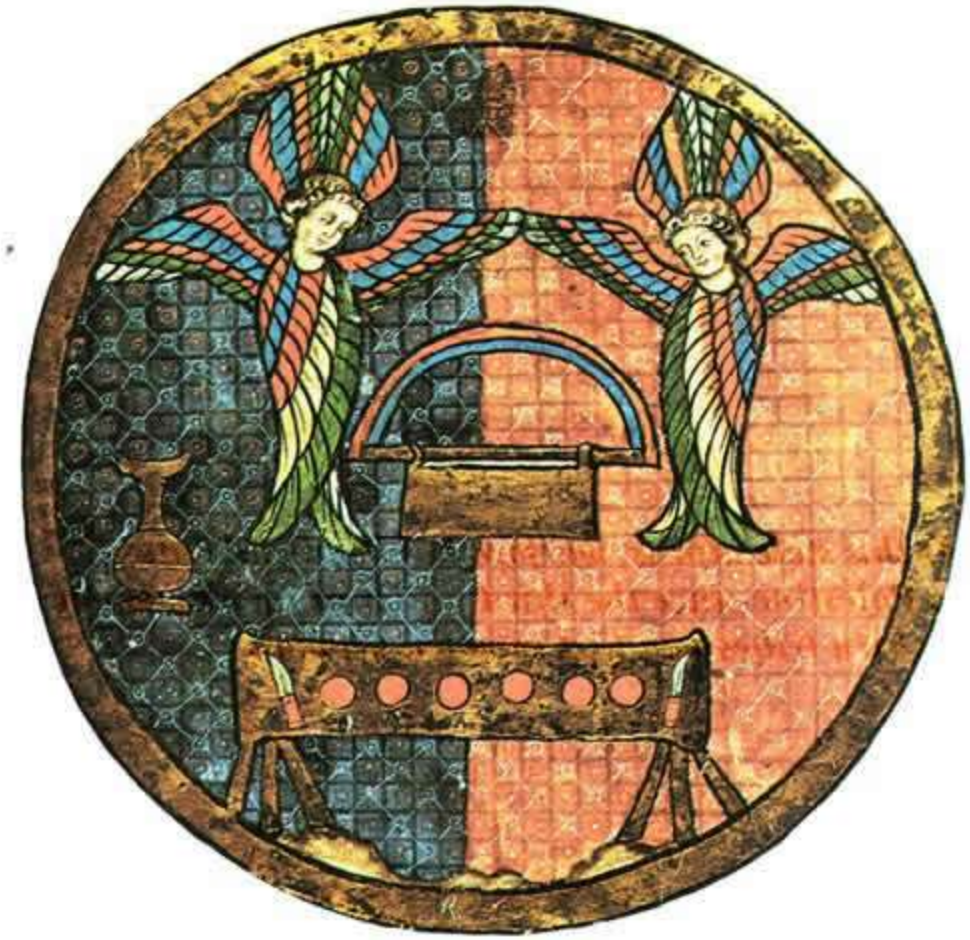
The English Glory originated in c.1300, "magnificence," which came from Old French **glorie**, from Latin gloria "great praise or honor," which is of uncertain origin, although the

Greek doxa "expectation" (Homer), later "opinion, fame," is proposed. Ultimately "glory," was used in Biblical writing to translate a Hebrew word which had a sense of "brightness, splendor, magnificence, majesty," and this was subsequently translated as Latin gloria, which has colored that word's meaning in most European tongues.

The glory 'cloud' is called the **Shekinah**, the Divine Radiance that manifested in the Holy of Holies of the Temple (specifically between the two cherubim of the Ark of the Covenant). She is also called Sophia ('wisdom'). Sophia is symbolized by a dove.

Shekinah is symbolized by a rainbow. So, glory = rainbow. The Greeks said the rainbow symbolized the goddess Iris, "Source of the Waters on High," mother of love. This is the Milky Way to the Egyptians who called her Isis. Like the part of the eye named after her, Iris was the Kore, the Virgin.

Plutarch said that entrance to the Temple of Isis at Sais bore the inscription: "I Isis am all that is, all that hath be, and no mortal has drawn aside my veil."



If we take the galaxy as the Temple of Isis, the holy of holies would be the center of the galaxy. The Shekinah is the Divine Light, the Rainbow Glory, at the galactic center. The 'veil of Isis' could be the veil of stars and stardust that obscures our direct view of the Holy of Holies, the galactic center. This obstacle was overcome with the invention of radio astronomy in the mid-20th century.

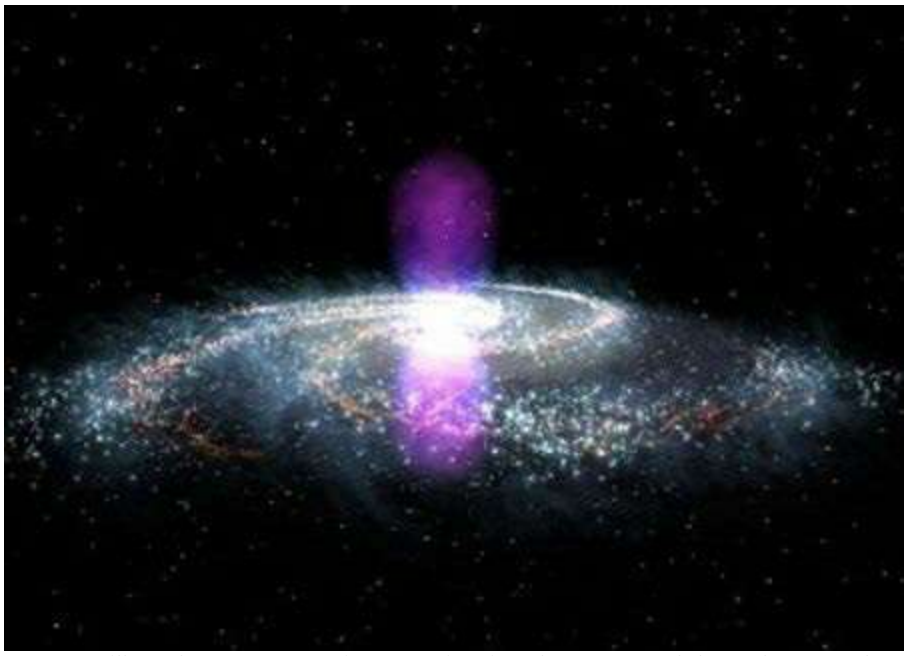
What does modern science see when it look into the core of the Milky Way galaxy? Phrased another way, what is in the heart of the Dove?

A rainbow.

This 400 by 900 light-year mosaic of several Chandra X-Ray Observatory images of the central region of our Milky

Way galaxy - the Holy of Holies - reveals hundreds of white dwarf stars, neutron stars, and black holes bathed in an incandescent fog of multimillion-degree gas. The supermassive black hole at the center of the Galaxy is located inside the bright white patch in the center of the image. The colors indicate X-ray energy bands - red (low), green (medium), and blue (high).

A mosaic from the National Basilica in Washington, D.C., we see the Eye beaming rainbow light to Jesus who is meditating on the Trinity. I believe he is receiving a transmission of glory or Shekinah from the core of the Milky Way.



A pillar of gamma rays is seen piercing the center of the galaxy. Joel, 2:30 prophecies, And I will shew wonders in the heavens and in the earth, blood, and fire, and **pillars of smoke**. The sun shall be turned into darkness, and the moon into blood, before the great and the terrible day of the Lord come.

It is apparent that the Mother Star (Sion) beaming divine energy is symbolized by the Dove. We can also identify the Shekinah cloud by day and pillar of fire by night that led the Israelites through the Sinai wilderness as the glorious light of Sion.

For another example, when Israel's founder, Jacob, scaled the Ladder to Heaven (Scala Dei in Latin), he 'ascended' and made a connection with the Milk Way. He saw angels of God ascending and descending. Jacob connected with that Divine Light at Penial, where he wrestled with an angel. After, Jacob's name was changed to Israel.

In Exodus 40:34-35 Moses had an encounter with the glory cloud,

"Then the cloud covered the tabernacle of meeting, and **the glory of the LORD** filled the tabernacle. And Moses was not able to enter the tabernacle of meeting, because the cloud

rested above it, **and the glory of the LORD filled the tabernacle**."

The repetition and interchangeability of the Dove and the Rainbow suggest that during the Baptism Jesus was filled with a cosmic essence, a manifesting power. During his first miracle, turning water into wine at the wedding at Cana, he revealed himself in Rainbow Glory. He transmitted this rainbow light-essence-divine power into water and turned it into wine.

THE RAISING OF LAZARUS

Another miracle of Jesus, the raising of Lazarus, truly reveals the meaning of Glory. In the biblical narrative of the Raising of Lazarus, found in John 11:38-44, Lazarus is introduced as a follower of Jesus, who lives in the village of Bethany near Jerusalem. He is identified as the brother of the sisters Mary (Magdalene, some believe) and Martha. The sisters send word to Jesus that Lazarus, "he whom you love," is ill. Instead of immediately traveling to Bethany, according to the narrator, Jesus intentionally remains where he is for two more days before beginning the journey. When Jesus arrives in Bethany, he finds that Lazarus is 'dead' and has already been in his tomb for four days.

The key here is Jesus' diagnosis of Lazarus. His sickness, says Jesus, is not unto death, but for the glory of God, that the Son of God might be glorified thereby.

Read in light of our research trail, Jesus is telling us that

Lazarus is not synched with the Core, Sion.

Jesus fixes this. How?

The Vatican Museum, as well as churches and museums, are filled with artwork of the First Christians from the first to fourth centuries that answer this question. The most intriguing samples of this art is found on Roman sarcophagi. Miracles were by far the largest group of scriptural subjects found on these massive marble ‘gospels in stone’. Their narrative is strikingly different from traditional Christianity’s interpretation of Jesus. They portray Jesus performing the miracles with a magic wand. In dozens of scenes he performs the miracles with a rod or wand.

This Jesus is not found in the Gospels. This is the Gnostic Jesus.

Most Christians do not realize that in Early Christian art Jesus was portrayed as a magician who uses a rod or wand to perform the miracles, including turning water into wine and turning the loaves into fishes. Jesus' wand is never used for healing the blind man, the paralytic, or the woman with an issue of blood. These healing scenes instead involve direct bodily contact - the laying on of hands or the touching of Jesus’ garment (about which I shall have much to say momentarily).

The imagery of "Lazarus" (John 11:38-44) also correlates with the story of the resurrection of an anonymous man in the Secret Gospel of Mark (Secret Mark), a gospel known only from a quote recorded in a letter of Clement of Alexandria:
They come into Bethany, and there was a woman whose brother had died and [she] approaches and bows down before Jesus and says to him, "Son of David, have mercy on me." But the disciples scolded her. And Jesus got angry and went with her into the garden where the tomb was. Right away there was a loud voice from the tomb. **Then Jesus went up and rolled the stone away from the opening of the tomb. He went right in where the youth was, reached out a**

hand and raised him, taking hold of [his] hand. The youth loved him at first sight and began to plead with him to stay. And coming out of the tomb, they go to the young man's home for he was rich. And six days later Jesus called him. And when evening came, the young man went to him wearing a shroud over his nude body. **And he stayed all night as Jesus taught him the secret of the kingdom of God**. From there he gets up and goes back across the Jordan.

This story clearly tell us that the raising from the tomb involves the awakening of our consciousness, especially through the revelation of the secrets of the kingdom of God (or Sion).

THE WAND

We can now plainly see that in each of the sarcophagi scenes Jesus is tapping Lazarus on the top of his head. He is opening 'a hole in heaven', Lazarus's crown chakra.

What is this wand (virga)? Is it merely a symbolic 'staff' of authority? Or, is it an actual 'technology'? Where did it come from? What power did it transmit? Was it divine or magical? What happened to it? Pictorial evidence shows it went to Rome with Peter who used it to draw water from a rock. Is it still in Rome?

Gospel-based Christianity does not go near these questions. Instead, they are dismissed wholesale, without inspection, as the machinations of a group of fringe Christians. Due to their illiteracy, it is argued, they did not

have access to the written story of Jesus. Therefore, they can be excused for their ignorance, so the reasoning goes. However, the number of sarcophagi featuring the dead reading scrolls counters this argument. Moreover, it is unlikely that an illiterate fanatic would be wealthy enough to fund an elaborate marble sarcophagus.

So, we are left with a major question here. Was Jesus acknowledged as a magician? One answer is provided by the Magi who sought the baby Jesus.

Surely, write William Storage and Laura Maish, scholars like Henry Wansbrough and Thomas Matthews are correct when they see the magi incident as not a celebration of the birth of a spiritual ruler, but as a surrender of the magi to a newborn supermagician.

Who is also a star being, in my opinion.

The gifts are not random items of high value, they are instruments these Magi used to open the door to Shir/Sion.

Their religious practices and use of astrology caused derivatives of the term Magi to be applied to the occult in general and led to the English term magic. Translated in the King James Version as wise men, the same translation is applied to the wise men led by Daniel (Daniel 2:48).

These are the three magi named Shadrach, Mesach and Abegnedo, who are described as “youths without blemish, handsome and skillful in all wisdom” (Dan.1:4). They put on their coat, their hat and their other garments and entered a fiery furnace. When they were emerged they were not alone. The son of God was with them.

In the story, Nebuchadnezzar captured the three wise Jews from Solomon’s Temple in Jerusalem. Unfortunately for Nebuchadnezzar, they refuse to worship the hulking image or the god of the Babylonian king.

Clearly, the three wise men from the Temple of Solomon possess crucial knowledge that Nebuchadnezzar needs to make this golden gadget work.

The three wise men are described as being ten times more powerful that Nebuchadnezzar's court magicians. They refuse to cooperate with Nebuchadnezzar, and do not reveal what is undoubtedly the Secret of Sion. Furious, the king orders that the three be cast into the 'fiery furnace'.

Before entering the fiery furnace "The three men put on their coats, their hats and their other garments, and were cast in the midst of the burning fiery furnace," says Daniel 3:21.

"Their coats, their hats, and their other garments," you say? This is an immensely meaningful statement.

Why put on any clothes at all if your body is about to be translated into a toasted marshmallow by the fiery furnace?

These garments are likely more than just standard issue linen wear at the Temple of Solomon or the garb of hostages in Babylon. Especially if they turn out to be anything like the coat, the hat and the other garments the goddess Mari is wearing in The Goddess with a Vase discovered at her temple at Mari in 1934.

Mari is shown wearing her Shugurra helmet ('a hat'). Literally translated Shugurra means 'that which makes go go far into the universe'. It is possible this is also the "helmet of salvation" described in Ephesians 6:17.

Mari-Ishtar or Istara who was worshipped at Mari 150 miles upriver from Babylon. Mari-Ishtar, from whom we derive Easter is the Akkadian counterpart to the Sumerian Inanna and to the Semitic goddess Astarte.

The Sumerians tell the story of Mari, the queen of Mari. Before she entered her 'sheepfold' she put on her 'coat', her 'hat' and her other 'garments', as did the 3 wise men before entering the 'fiery furnace' in Babylon. Her coat was called the 'PALA' garment. Pala means 'miracle' in Hebrew. Presumably, this 'garment' gave her tremendous power. the Greeks called her vase the aryballos and used it to contain oil and perfume.

Her robe is called pala or ‘miracle’ garment. Streaming down her robe, the rippling water creates a translucent veil of water imparting the idea that she had either risen from the water or lived in it, like a mer-maid. This appears to symbolize the celestial waters and the glow-ray-fied body or Beaming Garment.

As early as 3,500 B.C. Inanna was worshipped as the great goddess. In addition to her Beaming Garment, her many titles resonate with figures who came after her, including the Virgin

Mary and Jesus: ‘Queen of Heaven and Earth’, ‘Morning and Evening Star’, ‘Light of the World’, ‘Righteous Judge’, ‘Forgiver of Sins’, ‘Holy Shepherdess’. She gave birth to a son who was named ‘the Shepherd’, ‘Lord of the Sheepfold’, ‘Lord of the Net’, and ‘Lord of Life’.

What happens to those who don the “armor of God” get-up and walk through the fiery furnace or star gate? Where do they go?

This detail is omitted from Daniel’s book.

However, after the three wise men from Solomon’s Temple entered the fiery furnace, Nebuchadnezzar and all the king’s men cautiously approached the lethal furnace. He asks that the three men appear to him. When they do, the king (and I’m certain all the assembled) stands utterly astonished. He’s expecting nasty flame-broiled corpses. Instead, he sees the three wise men are in perfect condition!

“Did we not cast three men bound into the midst of the fire?” asks the baffled king.

He certainly did. To add to the high strangeness of this event, a fourth person now accompanies them!

However, this is not just any man. Nebuchadnezzar believes this fourth man is an angel. Not just any angel either. The fourth man is like the Son of God! In Early Christian art He is portrayed holding a magic rod.

Is this Jesus, the Son of God? Is Nebuchadnezzar telling us the three wise men returned from their stargate travels with Jesus in tow six hundred years before his appearance in the New Testament?

It is quite conceivable because, understandably, at this point Nebuchadnezzar was convinced: the god of the three wise Jews is the God. He proclaims that if anyone speaks against this God, he will cut them to pieces, and their houses

will be made into dunghills. Next, he promoted the three wise men.

The Bible does not say what happened after the Son of Sion arrived. I believe, however, that tremendous knowledge must have been gained from His appearance.

In the Inner Chapel of Osiris at Abydos, Egypt, the god Thoth raises Sety, dressed as Osiris, by placing the Key of Life to his nose. In Christian tradition, Jesus transmits the Holy Spirit by breathing upon the disciples.

RAISING LAZARUS/OSIRIS

As with many of the other images, the rendering of the Lazarus story departs from the text. Instead of a burial cave with a stone covering, the carved images show an above-ground structure with a facade common to Roman temples. This may simply indicate a Roman idealization of burial, and may be influenced by the interest ancient Romans took in more ancient Egyptian cults and myths. Texts now known from pyramids of the 5th and 6th dynasties bear a striking similarity to the sarcophagus imagery, and, in fact, do relate to a resurrection story - that of Osiris.

I have proposed that the Jesus raising Lazarus imagery comes from the temple of Sety at Abydos, Egypt, where Thoth, the Egyptian god of magic, is seen raising Sety as Osiris from the dead. Many researchers, especially Gerald Massey, have rolled their tongues over the phonetic similarity between Lazarus and Osiris. The interchangeability of the Abydos imagery with the early Christian sarcophagi is startling. It suggests an Egyptian origin for this story.

Thoth holds the lily and papyrus wands of Upper and Lower Egypt. These wands are entwined with serpents. This is one of the earliest examples of the caduceus wand.

In the painting, **The Anunnciation**, by Bartel Bruyn, Archangel Gabriel conducts the Holy Spirit into the ear of Mary with the caduceus wand. In mythology, the caduceus wand is the alchemical talisman or device that enables messenger beings to travel back and forth from the realm of the gods. It is the symbol of the transformation or 'perfection' of these star walkers into pure beings of light.

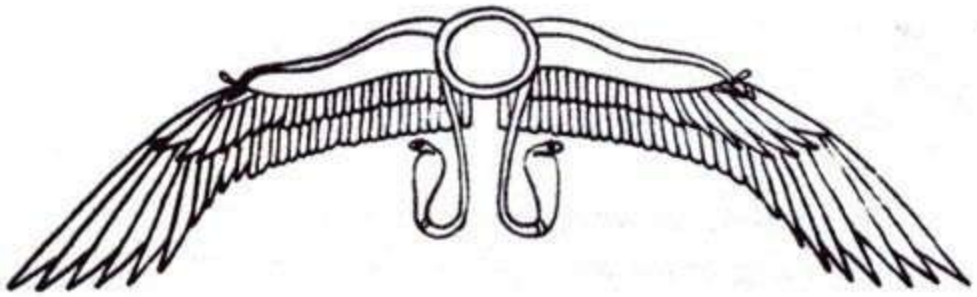
The caduceus may originate with the **Seraphim** angels who live closest to the Throne of Christ. In Hebrew, Seraphim is a combination of rapha, meaning "healer," "doctor" or "surgeon" and ser, meaning "higher being" or "guardian angel." In Christian theology they evolved into beings of pure

light and pure love. As Gabri-el is counted among the Seraphim, it makes sense that s/he would wield the caduceus wand, a device that channels the power of the Throne.

According to Judeo-Christian tradition, the Throne is located at an unknowable center point that is God. It is described as an immaterial emanation of pure imagination or thought of as the highest and purest vibration. As this vibration travels into the universe it slows down its vibration and becomes matter.

In my theory, I localize this center by placing it at the fiery center of the Milky Way. I propose the Seraphim dwell there. They are Sion's just humans made perfect

The word '**seraph**', says Barbara Walker, was believed to mean earth-fertilizing lightning-snake, and later was interpreted as angel. They are also called "fiery serpents". These 'snakes' are vibrations or cosmic energies and, I propose, are the same as the 'snakes of light' emanating from the ancient Egyptian Winged Sun disk. They are the serpents coiled around the caduceus.



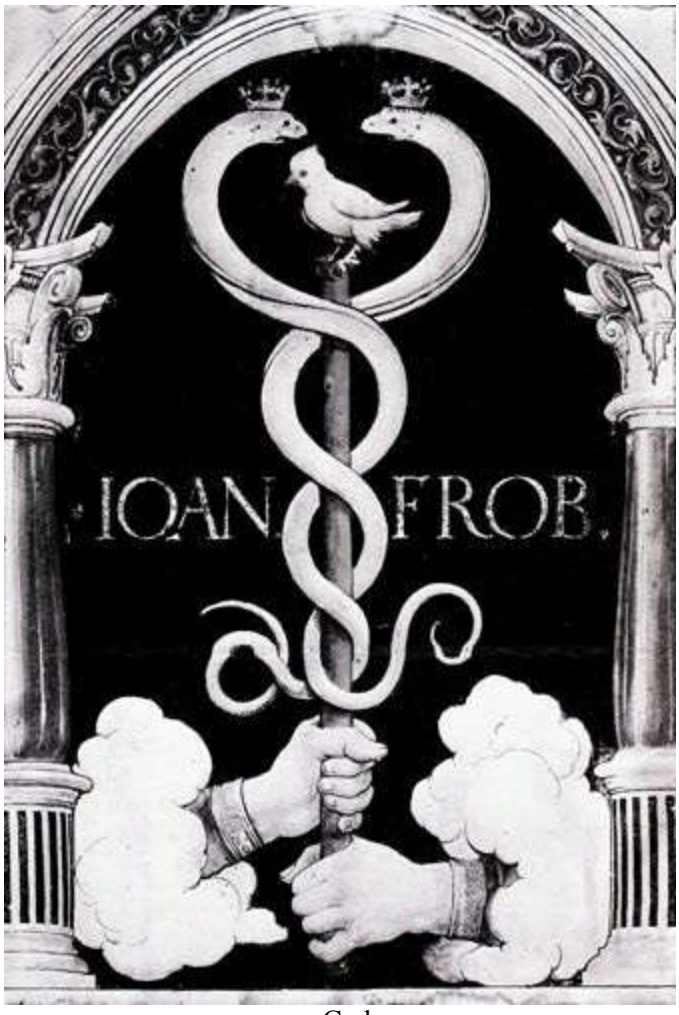
The ancient Egyptian Winged Sun disk resonates with the wings of the Milky Way and the entwined serpents of caduceus.

The coiled serpents are also identified as cosmic energy called **kundalini** in the East. In **The Yoga of Jesus**, Paramahansa Yogananda defines kundalini as: the powerful current of

creative life energy residing in the subtle coiled passageway at the base of the spine. In ordinary waking consciousness, he says, the body's life force flows form the brain down the spine an out through this coiled kundalini passage. In the higher states of consciousness that are the goal of meditation, the kundalini energy is reversed to flow back up to the spine to awaken the dormant spiritual faculties in the cerebrospinal centers (chakras).

It is now evident that during the Annunciation Gabri-El raises Mary to Sion by raising her kundalini.

When Jesus says, "Be ye wise as serpents and as innocent as doves". (Mt 10:16) he could be referring to the role of the seraphim, as well as to the caduceus and raising kundalini. We will discuss the seraphim in more detail in the next chapter.



Caduceus.

CHAPTER 3

TRANSFIGURATION

Transfiguration, 14th century, Crete.

It is one of the most bizarrely neglected, yet spectacularly

illuminating, of the episodes in Jesus' life… and perhaps all of history. It happened when he took three wise men, Peter, James and John, fishermen all, to the top of a high mountain and demonstrated something beyond extraordinary to them.

Nothing compares to the description they provided of the body of Jesus changing into divine light right before their very eyes and revealing His true nature.

Mark 9:3 reports that `His raiment became shining, exceeding white as snow; so as no fuller (bleach) on earth can white them.' Luke 9:29 states that 'as he prayed, the fashion of his countenance was altered, and his raiment was white and glistening.'

Peter reflecting on this event many years later recalls `We were eye-witnesses of his majesty'. 2 Peter 1:16. Matthew (17:2) and Mark (9:2) called it "The Transfiguration" or "The Metamorphosis."

While he spoke with them a bright cloud cast a shadow over them. God spoke from the cloud. Terrified, the disciples fell prostrate. But Jesus came and touched their soul, saying, "**Rise and do not be afraid**" (Matthew 17:7). This was a soul rising moment.

Jesus's transfiguration is associated with radiance, whiteness, light and fire, all three elements being closely related to frequency, vibration, electromagnetic energies. Those atop the mountain were able to attune to the electromagnetic energies of his light body and interact with him. I believe they sought or actually wore special garments that assisted in this interaction. The Beaming Garment.

Transfiguration. Romania. 15th century.

THE MEN FROM SION

Jesus's majestic 'lighting up' on Mount Tabor was just the beginning. Two men, Moses and Elijah, also appeared. Next, they heard the Voice of God proclaim Jesus the Son of God and to listen to him. They collapsed onto the ground in terror.

Moses, who desired to enter the Promised Land but died

before doing so, and Elijah, who was last seen spinning into the heavens in a whirlwind are incredibly interesting characters to appear in this story. The writer of Hebrews speaks of them as `the spirits of just men made **perfect**,' 12:23. They came from the presence of God (Sion) and visibly stood before them. Peter, James and John saw them and heard them speaking with Jesus.

Christian tradition maintains that the appearance of Moses and Elijah is symbolic, it represents the law and the prophets. However, I am more intrigued by the fact that both have mysteries associated with their deaths or transitions. Elijah did not die. He was translated into heaven in a fiery chariot (2 Kings 2:1-12). The Book of Deuteronomy makes reference to Moses' death atop Mount Nebo and burial (Deut. 34:5-6) in a valley opposite Beth-peor, but the circumstances are mysterious and the site of the grave is unknown. This has led Jewish legend makers to propose that like Enoch (Genesis 5:21-24) and Elijah that Moses was also lifted into heaven in a whirlwind upon a fiery chariot or Merkaba. Might they be traveling a two-way street? Do they stand on the bridge linking the worlds about to go back and forth?

Of utmost important to us is the subject they discussed. Luke 9:31 tells us that Moses, Elijah and Jesus were speaking about the departure, which Jesus was about to bring to fulfillment at Jerusalem. The word for departure here is exodus. And Moses the leader of the Old Testament exodus was now discussing with Jesus a more glorious exodus, the Crucifixion/Glorification, the opening of the gate to Sion.

THE MESSIANIC SECRET OF SION

Now as they came down from the mountain of

Transfiguration, Jesus commanded them, saying, "Tell the vision to no one until the Son of Man is risen from the dead." And His disciples asked Him, saying, "Why then do the scribes say that Elijah must come first?" Jesus answered and said to them, "Indeed, Elijah is coming first and will restore all things. But I say to you that Elijah has come already, and they did not know him but did to him whatever they wished. Likewise the Son of Man is also about to suffer at their hands." Then the disciples understood that He spoke to them of John the Baptist.

Jesus tells the witnesses not to tell others what they saw until the Son of Man had risen from the dead. The Apostles are described as questioning among themselves as to what Jesus meant by "risen from the dead" (Mark 9:9-10)

The Messianic Secret is a phrase that refers to Jesus having commanded his followers not to reveal to others that he is the Messiah in certain passages of the New Testament, notably in the Gospel of Mark. It is clear that this secret also has to do with Transfiguration or Metamorphosis. It is the Secret of Sion.

While many have chosen to turn away from these references to a ‘secret Jesus’, ‘the secrets of Jesus’, or ‘Secret Teachings of Jesus’, others have taken up the challenge of shedding light on them.

Welcome now to that challenge.

There are several instances where Jesus emphasizes the secretive nature of His mission. The most prominent instance of this occurs in Mark 8:27-30:

Just before the Transfiguration Jesus went with his disciples to the villages of Caesarea Philippi; and on the way He asked the disciples, 'Who do people say I am?' (28) And they answered him, 'John the Baptist; and others, Elijah; and

still others, one of the prophets.' (29) He asked them, 'But who do you say that I am?' Peter answered him, 'You are the Messiah.' (30) And he sternly ordered them not to tell anyone about him.

Why an alternative, secret Jesus? One theme developed by scholars is that Christian promoters added references to secret practices of Jesus after his lifetime. Their goal was to explain the lack of consensus regarding Jesus' divinity. How come not everyone instantly believed? Well, because Jesus sought to keep a low profile. In this sense, the success of his earthly mission depended upon his maintaining 'deep cover' until the moment of his unveiling, the Resurrection.

This perspective holds that Jesus' Transfiguration was not a new miracle rather it is the revealing of an ongoing miracle – his withholding of his true power. The real miracle is that Jesus could reel in his glory body and appear almost human until the appointed time, again his Resurrection. In this scenario, the Transfiguration is an "I'm Batman" moment when Jesus lifts the mask, blows his cover, his disguise, and in a glorious display of Light, clues the disciples in on who He is and His mission.

Even the disciples came to Him and inquired, "Why do you speak to the people in parables?" He replied, "The knowledge of the secrets of the kingdom of heaven has been given to you, but not to them. Whoever has will be given more, and he will have an abundance. Whoever does not have, even what he has will be taken from him." (Matthew 13:11-12)

THE MIGHTY MEN

As a literary device the Transfiguration resonates not only with that of Adam and Eve's in the Garden of Eden and Moses's encounter with the light on Sinai, but also Ezekiel's ascension in the heavenly chariot, Daniel's encounter in the lion's den, Shadrach, Mesach and Abegnego's journey into the fiery furnace (and their return with the Son of God in tow).

Other scholars have concluded that the transfiguration story was derived from the Babylonian tale the Epic of Gilgamesh in which the king, Gilgamesh, embarks on a quest for the secrets of immortality and the gate of the gods.

Gilgamesh steps through the gate, seal, c. 2300 B.C. He is flanked by two 'janitors' who hold ringed staffs.

Each of these stories is one of boundary crossing. Whether this boundary is between fact and imagination or the earthly realm and another spiritual realm is the question we have to answer for oursevles. Was the Transfiguration a visionary experience or was it 'real'? Did Jesus spin the atoms of his

physical body faster than the speed of light and literally disappear from the Earth… and return? Is this process like tuning a channel and re-tuning it?

The historicity of the Transfiguration is not as important as the ‘map’ the narratives of this incident provide. Jesus’s transfiguration into a shimmering, amorphous being is the destination that all of us share. “These things that I do so will you.” The description of this event triggers our imagination to make this a concrete reality in our bodies.

Again, Jesus states this directly. "Isn't it written in your law: "I said, `You are gods?"(John 10:34).

Biblical scholars have probed the connection between Jesus’s majestic “You are gods” and Psalm 82:6: “I have said, Ye are gods; and all of you children of the Most High." The Hebrew word 'elohim' is plural in form and is translated as singular ['god'] or plural ['gods'] depending on the words around it and the translator's understanding of what it means. Scholars propose numerous definitions for Elohim. Gods. Angels. Melchizedek. Shining Ones. Divine Beings.

Elohim is a strictly Hebrew word, occurring in no other ancient Semetic language. According to the Catholic Encyclopedia, the name El is prior to Elohim and El is both a proper and a common name of God. Originally it was either a proper name and has become a common name, or it was a common name has become a proper name. If Elohim be regarded as derived from El, its original meaning would be "the strong one," "the mighty one", according to Dillmann's derivation of El from alah or alay, "to be mighty" (On Genesis, I, 1); or, finally "He after whom one strives", "Who is the goal of all human aspiration and endeavor".

The phrase “Mighty One” returns us to Nimrod who became a Mighty One when he put on Adam’s garment, the

Beaming Garment.

Then there is Genesis 6 where, in that strange story of the interbreeding of the elohim "sons of God" and the human race, there resulted a race of giants called Nephilim. We are told that "these were the mighty men that were of old, the men of renown." The invasion by this race, and it's sexual intercourse with human females, brought into being a race of giants that were morally degraded.

In Genesis, the cause of the biblical Flood is - rather mysteriously - associated with these 'fallen angels', or 'giants'/'sons of God'.

Strangely, the Old Testament does not tell us where the Sons of God came from. Several other texts, including the Genesis Apocryphon, The Book of Jubilees and The Book of Enoch, also detail the interbreeding between the Sons of God (elohim) and human women. None name their place of origin or mode of travel. Similar beliefs about gods (elohim) and humans interbreeding can be found in virtually every religious and mythological tradition. They were either already (always) here on Earth or they simply materialized.

Earlier, we noted that the Judeo-Christian term Glory means 'renown' and is a term for the light body of Jesus. Is it possible these elohim were 'ultimate humans' who could materialize out of nothingness, take human form, and then dematerialize? Were the elohim another race altogether? Did their offspring, the Nephilim, also possess this ability? Let's look at what The International Standard Bible Encyclopedia has to say about the possible origins of Nephilim:

"The etymology of nepilim is uncertain, the following explanations have been advanced with mixed reception. First, it may derive from the niphal of the verb pala, meaning "be extraordinary," i.e., "extraordinary men." Second, it may be

derived from the verb napal, "fall," or the "fallen ones" – from heaven, i.e., supernatural beings.

The word Pala is the name given to the cloak of the illumined goddess Mari in Syria. Pala means ‘miracle’, ‘wonderful’, ‘shining’, ‘magnificent’, ‘hidden’ and ‘to vibrate’ and ‘to hurl’, according to 19th century symbolist Major-General J.G.R. Forlong. Mari wore the Pala garment along with her Shugurra helmet, which took her far into the universe. It is obviously the Beaming Garment.

MAGICAL TRANSFIGURATION ICONS

Apart from being taught in the Hogwarts School in the Harry Potter universe, the Transfiguration is utterly neglected in the prudent and plastic West, which predominantly worships images of the bloodied and tortured Jesus, rather than an image of transcendence.

However, in the mystical East of the first six centuries AD (and later, magnificently, the 14-17th century), astonishingly energetic and elegantly beautiful Transfiguration icons of a levitating Jesus with rays of light beaming from his body entranced the imagination. These masterpieces were considered a visual counterpart to the gospels and were revered as holy. The one communicates religious truth through words, the other through visible forms and symbols. Both equally are modes of revelation.

In the magical-alchemical imagination of the icon makers these images were designed to be actual doors to another

world. Our world and "the spiritual world" are opened to each other through the icon. They were specially created to enable a visceral encounter with a holy being or to make present a spiritual energy. They are a form of 'visual alchemy' that can help us in our Transfiguration (if that is your path).

In Transfiguration images Jesus is portrayed in front of an open gate, sometimes filled with stars, and composed of various geometric shapes, such as almond-shaped mandorlas (vesica piscis) or stars.

Alternately, the gate is composed of concentric rings indicating ‘depth’ or ‘dimension’, and also vibration. (Today, we use the terms ‘stargate’ and ‘wormhole’ to denote such holes in space-time.)

Strangely, the New Testament says nothing about these rings or the opening of a (star) gateway. So, why are they there? Some propose the rings symbolize the Voice (‘frequency’, ‘vibration’) that Jesus came from the mysterious so-called ‘cloud’ that appeared at the Transfiguration.

Looking carefully, however, Transfiguration icons are actually maps that portray a two-step process, a transformative journey.

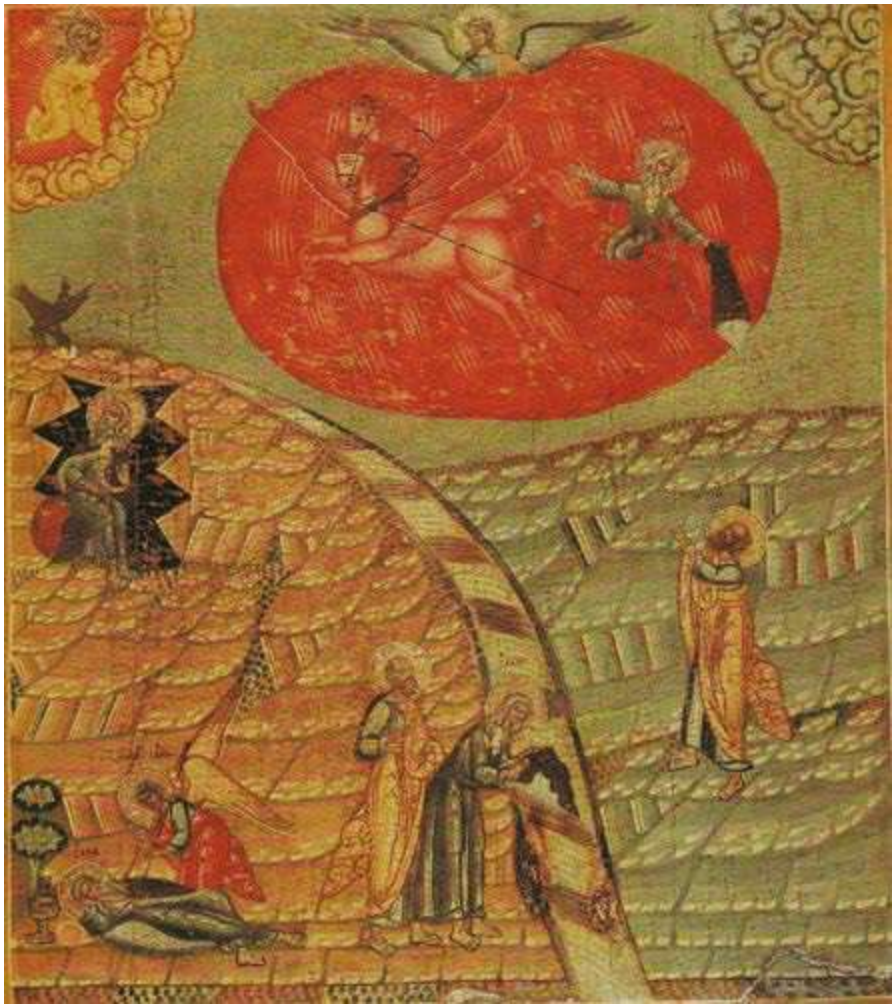
First, following the Tibetan model, Jesus unwinds or spins the human rig into a higher frequency **pala** or ‘miracle’ garment.

In the account of Elijah’s ascension he turns to his priest, Elisha and transmits the pala garment to him.

With his light body wound up Jesus then rips open a hole in the fabric of space-time, a stargate.

Viewed this way, the opening of the gate is inferred by the story. It assumes prior knowledge of the understanding that Jesus was able to metamorphose and ‘beam’ between the

worlds. He appeared repeatedly after his resurrection to the disciples, especially Mary Magdalene, giving detailed instructions for safe passage through the dimensions. (In fact, this is the difference between traditional Christianity and the Gnostics. The New Testament contains the words of the living Jesus. Jesus taught the Gnostics while in his resurrected or light body form.)



Elijah transmits the Beaming Garment to Elisha. Through baptism the Holy Spirit sets a permanent seal on us (Eph 1: 13;4:30; 2 Cor 1:22).

An angel transmits the Beaming Garment to John the Baptist. Baptistry, San Marco, Venice. Photo by author.

John wears the Beaming Garment and transmits its power to Jesus. Baptistry, San Marco, Venice. Photo by author.

VISUAL ALCHEMY

When the icons were made alchemy was the normal way of interacting with the world. Everything was viewed as in the process of transmutation or changing into something else – like the acorn into the oak – simultaneously unraveling and being reborn. Everything was transmutable, including the human body, which was viewed as a 'pupal' form of an ascended spiritual being, usually symbolized by the butterfly (earlier by the phoenix). All that was required to effect the transmutation was the Philosopher's Stone (= the pure tone or ring of the gate). This (S)tone causes the body to emit or secrete an elixir - the Secretion of the Ages - that purifies the body, transfiguring it to light.

This is the key benefit of the Transfiguration icons. These images were designed not just to help the early Christians to teach about the Transfiguration through pretty pictures, but also to encourage them to re-shape their lives in accordance with the hope or expectation of transforming into light (something our culture does not support). Through contemplation, meditation and reflection on the icon we begin to reflect the Light experienced by Jesus in our lives.

Unfortunately, in the seventh century Byzantine Emperor Leo III banned icons (726-729) in response to criticism from adherents of the new religion of Islam who proclaimed that icon/doors were false idols (more later).

In recent years there has been a major of "rediscovery" of icons by Western Christians. This is concurrent with modern science's increasing awareness that stargates and wormholes permeate the universe.

Before the Renaissance and Reformation, holy images

were treated not as "art" but as objects of veneration, which possessed codes of the tangible presence of the Holy realm.

In this way, a Transfiguration icon is the same as a computer icon and a highway sign. It is concentrated information that symbolizes or points to something beyond itself. When we click on a computer icon it opens into a phenomenal inner world of enormous potential called a program, a set of coded instructions that enables one to do work. The program's icon is not the program, but it symbolizes it and opens the way to it.

Strange as it may sound to our sensibilities, this is how devotees used icons to do the Great Work, the alchemy of the soul.

First, one would click on the icon in their imagination. With full focused attention (or devotion) they'd enter the slipstream of the fast-moving Jesus in the icon. Feel it right, and it might raise one's vibration and literally start a rush of chemicals in your bloodstream (at least according to a new neuroscience theory we will discuss momentarily). Absorb and become the energy of the Transfigured Jesus, draft in his wake, and one might open a gate to the cosmic realm right here on earth.

The materials of the image become a channel or a bridge, a gate ('babel') between two worlds. In fact, to an Orthodox Christian the images are a medium through which the energy of the Transfiguration moment can be channeled, like a two-way mirror. Devotees could enter the cosmic realm through the icon.

MIRROR, MIRROR

The concept of the mirror explains the technology of icons. The word icon comes from the Greek eikon, and means "image." In the New Testament, the Greek word "image" also means "likeness" and "portrait." Another term we might use is "projection." The Old and New Testament's use the word "image" to describe all of us being in the image of the God who made us (Gen. 1:26, Matt. 22:20, Col. 1:15). We are mirror images or icons of our creator.

When used as a verb the word mirror means 'to send back' or 'form an image of', 'image', 'reflect'. To mirror is also to reflect (and reflection produces insight or enlightenment).

A mirror does not create images it only transmits them. In a similar way, icons function as transmission devices. They are 'stations', 'channels' or transmitters of the energy of a flashy being and a higher vibration (voice or sound), the 'ring' of the Transfiguration that crosses time and space. Their message (programming, code) is designed to operate within the human bio-computer (transfiguration system).

Also called a looking glass, a mirror is more than a communications tool.

Just as Alice ponders what the world is like on the other side of a mirror, and to her surprise, is able to pass through to experience the parallel world, a person who became adept at mirroring Jesus's experience of Transfiguration could reflect this process in their own body (itself an icon or mirror image of the Creator).

"I saw our Lord fastened upon the cross coming down towards me and surrounding me with a marvelous

light...Then there came down from the holes of his blessed wounds five bloody beams, which were directed towards the same parts of my body: to my hands, feet, and heart."

This was how, according to legend, Saint Catherine of Siena described receiving the stigmata wounds of Jesus upon the cross. She was praying before an icon, the image transmitted the marks as beams of light reflected in her body.

We know from research in psychoneuroimmunology that feelings of helplessness weaken immune function but a sense of empowerment strengthens it. Redefining how we describe events with labels that promote helplessness to those that trigger empowerment, can take a fearful reaction and inspire an ordinary person to perform extraordinary deeds.

So says Dr. Mario Martinez, who studied Stigmatics for the Vatican. He has shown that a woman in California exhibited the Stigmata marks after obsessively reading about the Crucifixion.

As he discovered, the Medieval Stigmatics showed wounds on the palm of their hands because all the paintings (which were based on cultural beliefs) showed Jesus' wounds on the palm. Then, science showed that Roman crucifixion specialists bypassed the main artery and hit a nerve in the wrist to ensure maximum agony (that lasted for days). More recent Stigmatics show the wounds in the wrist, because of cultural beliefs.Martinez's theory of Biocognition says we have a personal bio-informational field which has horizons that can be expanded. If you expand by interacting with the horizons of Jesus, then you'll identify with his suffering or his love. If it is with his suffering – and this is very rare – you may experience the occurrence of Stigmata.

If you identify with the path of love, you experience healing or special abilities to do things or just convey a sense

of love.

Taken to the extreme, through this process you could transfigure into a cosmic being.

It could be as simple as monkey see, monkey do.

More than other primates, neuroscientists believe, humans are hard-wired for imitation.

The discovery of mirror neurons in the frontal lobes of macaque monkeys and their implications for human brain evolution is one of the most important findings of neuroscience in the late 20th century, says celebrated neuroscientist Dr. V.S. Ramachandran. Mirror neurons are active when the monkeys perform certain tasks, but they also fire when the monkeys watch someone else perform the same specific task. There is evidence that a similar observation/action matching system exists in humans.

Imitation learning via this cluster of neurons, says Ramachandran, holds the key to understanding many enigmatic aspects of human evolution, including our “great leap” in our ability to use the wetware between our ears.

About 75.000 years ago there was a sudden emergence and rapid spread of skills unique to human beings like the use of tools and the use of fire, shelters and the use of language. Plus, the ability to read another person's mind and interpret their intentions. All of this happened basically at once. So, what happened to make this happen? The hardware, the brain capacity, was already in place 200,000 years ago. So, what happened 100,000 years ago? Ramachandran believes it was the sudden appearance of mirror neurons that allowed us to imitate one another's actions and maybe even the actions of the gods.

Brain researchers at UCLA found that cells in the human anterior cingulate, which normally fire when you poke the

patient with a needle ("pain neurons"), will also fire when the patient watches another patient being poked. The mirror neurons, it would seem, dissolve the barrier between self and others. Ramachandran calls them "empathy neurons" or "Dalai Llama neurons" because they demonstrated the interconnectedness of all things (even dimensions).

In addition to action mirror neurons, there are mirror neurons for touch.

If someone touches me on the hand, mirror neurons in the sensory cortex fires. But, in some cases, the same neurons will fire when I simply watch another person being touched. So, we are empathizing with the other person being touched. Most will fire when I am being touched, but some will fire when I watch someone being touched. The question then arises. If I simply watch another person why do I not get confused and feel their touch sensation merely by watching someone being touched?

The reason is human skin.

We have touch and pain receptors in our skin. These receptors send a message to the brain saying, "don't worry, you're not being touched." So, we empathize with the other person, but do not actually experience the touch. There is a feedback signal to the mirror neurons vetoing the signal and telling you not to consciously experience the touch. But, if you numb the body part - the arm, for example - and prevent sensations from coming in, if I now watch you being touched I LITERALLY feel it in my arm.

All that is separating you from the other person is skin. Remove the ‘coat of skin’, and you experience that person's touch in your mind. You dissolve the barrier between self and others.

We are all connected by mirror neurons.

When we apply this science to the Transfiguration icons it suggests a remarkable spiritual technology is active. The Transfiguration icon is a (non religious) spiritual invitation for us to mirror Jesus's transformation, to activate our latent potential, and to become enlightened ones, simply by using our imagination and reflecting what we see.

So, how come images of Transfiguration aren't plastered everywhere?

As Linette Martin discusses in Sacred Doorways, the era during which the practice of icons was at its height in the Byzantine world was a time of grave military crisis and domestic (especially economic) instability. The Byzantine Empire was threatened by Persia (Iran), by steppe nomads (terrorists?), and by the final blow, the new power of Islam, a religion begun in 622 AD with the flight of the prophet Muhammed.

For Muslims, to make a realistic picture of Muhammed was forbidden, because it implied that the craftsman was God, and God is the only image-maker.

To make an image of 'Christ' was wrong to Muslims because they did not believe in the Incarnation (the bodily materialization of a cosmic being) as adopted by the Church at the Councils of Nicea in 325 and Chalcdedon in 451, though Jesus was acknowledged as Prophet Jesus.

With Islam's rapid spread throughout the Levant and North Africa between 622 and 722, Christianity lost valuable turf. In response to the new religion, the Christian emperors might have chosen to invoke the supernatural or cosmic powers or energies of the icons. They might have 'pushed' the argument between Christianity and Islam over the Incarnation and the cosmic realm and promoted icons of this nature, especially of the Transfiguration.

Instead, Emperor Leo III ordered icons to be banned. To him the Byzantines were guilty of idolatry. He drew a sharp contrast between image free Islam and icon worshipping Christians.

In effect, by standing against icons, they were standing with people who denied the reality of the Incarnation and the cosmic realm.

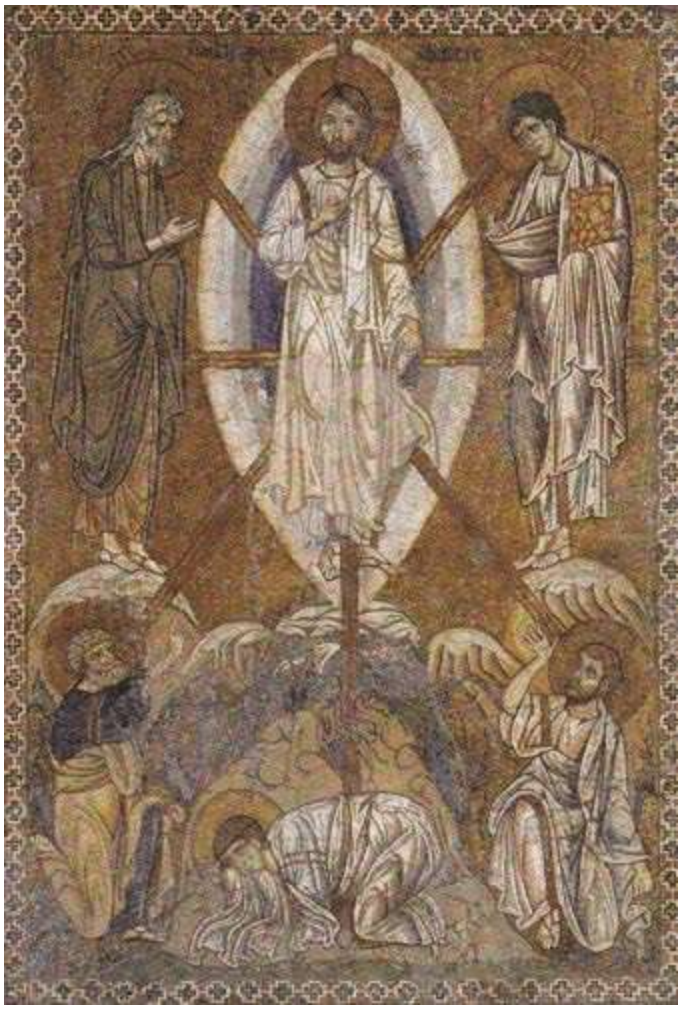
With one imperial decision the destruction of sacred art began.

Gradually, the Church took control of this practice and no longer taught that an icon was a door to another realm. In fact, to think this is potentially dangerous.

With today's world experiencing many of the same conflicts as Leo's world perhaps it's time to correct his mistake by reopening the door of the icons and rediscovering the alchemy of the soul.

Reclaiming this alchemy is as simple as connecting with the icons of Transfiguration.

Η ΜΕΤΑ
ΙΣ
ΧΣ
ΜΟΡΦΩΣΙΣ



CHAPTER 4

GLORIFICATION

The Dazzling Radiance

Christ in Glory, from the Stavelot Bible, 1093-97. Stavelot Abbey, Mosan region, Belgium.

The glorification of our bodies is the ultimate flowering of human potential. Jesus demonstrated how our bodies will be glorified during the events surrounding Crucifixion, or as I prefer, the Glorification.

"At first his disciples did not understand all this. **Only after Jesus was glorified did they realize that these things had been written about him and that they had done these things to him**"(John 12:16).

There were no witnesses to the actual moment of the Glorification/Perfection. It is not described in the Gospels, and for over a thousand years it was therefore not represented

directly in art.

In the gospel accounts, Jesus' body was taken down from the cross and buried in Joseph of Arimathea's tomb. Roman guards next sealed the tomb, and secured it with a 24-hour watch. Three days later something happened in the sealed tomb. What happened, exactly, is a subject of great mystery. The result is the body of Jesus disappeared from the tomb. Jesus then reappeared to Mary Magdalene, who also discovered the empty tomb.

Mary informed the disciples, who returned to their homes in confusion. Magdalene remained at the tomb, crying. Suddenly, she saw a man, whom she took to be the gardener, who asked her why she was crying. Mary realizes the man was Jesus (John 20:10-18).

Later, according to the eyewitness accounts, all the disciples saw Jesus on more than ten separate occasions. He came and went at will, stepping between the visible and invisible realms. They wrote that He showed them His hands and feet and told them to touch Him. And He reportedly later appeared alive to more than 500 followers over a period of 40 days before his Ascension (1 Corinthians 15:1-11).

Christ on the Cross with Mary, Saint John the Baptist and Saint Mary Magdalene. Ca. 1465. Rogier van der Weyden.

The Crucifixion; The Last Judgment. Ca. 1430. Jan Van Eyck.

Crucifixion, detail of stained glass, Knights Templar Chapel George Washington Freemasonic Museum, Alexandria, Virginia. Photo by author.

What, exactly, did Jesus demonstrate that turned his students into disciples?

I believe the evidence shows that he turned himself into a being of light, specifically a rainbow being ala the Tibetan masters who have achieved the Rainbow Body. This is based on gospel descriptions and Christian art which portrays Christ in Glory. Jesus is shown on, in or surrounded by a rainbow that emanates from within his body. He glows rays or glory.

A ‘glorified’ body or a body of shining, rainbow light is the form which the early Church believed not only Christ possessed in Sion, but also ‘saved’ (whole, holy) humans will,

one day, also share this form. In 2 Corinthians 3:18 Paul remarks that Christians are, in fact, in the process of "transfiguring" into heavenly beings of light.

"But we all, with open face beholding as in a glass the glory of the Lord, **are changed into the same image from glory to glory, even as by the Spirit of the Lord**."

In the Codex Nazaraeus, chief scripture of the Nazarene Gnostics, the chief of the aeons, is the King of Splendor, from whom shoot forth five refulgent rays of divine light. This is exactly the way Tibetan lamas who have achieved the Great Perfection or Rainbow Body are portrayed. Their bodies are transformed into shooting rays.

The Manichean texts that refer to Jesus as 'the Splendor' offer further evidence that Jesus travels between heaven and earth in the Rainbow Body of Light.

Christ in Glory, Marco da Siena, 1571. Vatican. The Rainbow Body is expressed as an aura around His body.

The Resurrection of Christ, Hendrick van den Broeck. Sistine Chapel.

Christ in Glory, Cristoforo De Predis, c. 1440, Biblioteca Reale, Turin Italy.

Christ Glorified. Cathedral of St. Pal, St. Paul, MN. Photo by author.

Christ and the Two Marys [The Risen Christ with the Two Marys in the Garden Of Joseph of Aramathea], c. 1847, Art Gallery of South Australia, Adelaide, William Holman Hunt (1827-1910). Hunt explains in his memoirs that he began this painting as a young artist, when he was an atheist, and could not complete it. Fifty years later, he had adopted a personal form of Christianity (as evidenced by his world famous painting, The Light of the World), and completed this masterpiece.

Fresco by Andrea da Firenze in the Spanish Chapel of the Basilica of Santa Maria Novella in Florence.

From the 12th century the Resurrection itself begins to appear regularly in the West, with Christ shown emerging from what is normally shown as a Roman-style sarcophagus placed on the ground. Sometimes his torso is shown above the top edge of the sarcophagus, but more often he stands on top of it, or places one foot on the edge. The slab has always been removed (by an angel, though they are rarely shown), and may lie to one side of the scene at a diagonal angle.

Showing Christ "hovering" above the tomb was an Italian innovation of the Trecento, and remained mostly found in Italian art until the late 15th century. One of the claimants to be the earliest surviving works to show this iconography is the well-known fresco by Andrea da Firenze in the Spanish Chapel of the Basilica of Santa Maria Novella in Florence, which dates to 1366. While earlier Northern artists showed

Christ rising out of the tomb, but still with his feet on the ground, or the tomb itself, Matthias Grunewald's Isenheim Altarpiece (1505–1516) has a striking composition with Christ hovering in mid-air.

Matthias Grunewald's Isenheim Altarpiece (1505–1516)

THE OIL OF CHRIST

Ever present in Crucifixion/Glorification scenes is Mary Magdalene and her alabaster jar containing the precious anointing oil. I discussed Jesus and Mary's interest in alchemy in detail in The Illuminator. Here, I wish to comment on the oil used by Mary to anoint Jesus. This anointing led to him becoming "Christ" or "Christos", the Anointed. This oil or essence was the key secret of Mary Magdalene.

All the occult mysteries speak of a key that is required to unlock mystical secrets of enlightenment. Specifically, the lost secret is about building a better human through the release of secretions from the astounding manufacturing plant of spiritual oils, the human brain. Mary Magdalene's other primary symbol, the human skull, symbolizes these secretions.

The secretion of the oil of Krist or Chrestos in the skull, called Gulgotha, the place of crucifixion, in the bible, and the igniting of our real spiritual light which produces the garment of light, I hypothesize, is the secret possessed by Mary Magdalene for which she was given the title the Illuminator. It is this oil that causes the flash of light, the raising of illumination of consciousness – or – glow ray-fi-cation - of the individual.

This oil is mentioned in the Book of Hebrews where it states that Melchizedek, "loved righteousness and hated wickedness; therefore God set him above his companions by anointing him with the oil of joy (gladness)." (Heb. 1:9). As we noted, glad means 'bright', 'shining'.

I believe this oil is the same oil sought by Seth and used by the Archangel Michael to transform Enoch into an angel.

The Book of the Secrets of Enoch (II Enoch 22:8) explicitly describes the transformation of Enoch as one which blurs the boundaries between human and angelic existence: "And the Lord said to Michael: Take Enoch and strip him of

his earthly garments and anoint him with the holy oil, and clothe him in garments of glory. And Michael stripped me of my garments and anointed me with the holy oil…And I looked at myself, and I was one of the glorious ones (Perfect Ones), and there was no difference and all my fear and trembling left me."

Later, I propose this same oil was used by Mary Magdalene to anoint Jesus.

The Ecstasy of Mary Magdalene by Peter Paul Rubens. Rubens completed this work around 1620 as an altarpiece for the Church of the Recollets in Ghent. Mary Magdalene, in ecstasy, is supported by two angels. The alabaster jar, once filled with oil, is now spilled over. One angel sees the shaft of light or opening in heaven above the scene.

The anointing with shining oil causes Enoch's transformation from a mortal human to the luminous garment of an immortal angelic being, one of the fearless glorious ones (a Perfect Light Human).

Sumerian and Judaic scholars believe that the biblical Enoch is based on the Sumerian priest, Enmeduranki, a king who was taken into the heavens and instructed in cosmic knowledge. He is one of the earliest keepers of the Secret of Sion. He is thought to have lived in the city of Sippar, which was the home of the cult of the sun god Shamash.

Enmeduranki name means "learned savant" "guardian of esoteric secrets and mysteries" "beloved of the gods Enki, Enlil and Anu". These may, in fact, be titles. In the texts, he is taken to heaven by Shamash and Adad and given a golden throne, indicating a metamorphosis into one of the gods.

Next, he is shown the techniques of divination: pouring oil on water, inspecting a liver, and the use of a cedar (rod), whose function is still unclear to scholars, but seems to correspond to the rod of Jesus.

The 'oil on water' reference returns us to the statement of Egyptologist David Fabre mentioned earlier in reference to the 'Christ cup' discovered in 2009. Ever since Mesopotamia in the 3rd millennium B.C., the soothsayer was instructed by the gods to interpret the forms taken by the oil poured into a cup of water. The individual, or "medium," then goes into a hallucinatory trance when studying the oil in the cup. They therefore see the divinities, or supernatural beings appear that they call to answer their questions with regard to the future.

Astral projection allows someone to leave their body and "teleport" anywhere in the cosmos in their minds. It is possible this is what is indicated here and it is being facilitated by hallucinogenic substances. There are many references to a

plethora of hallucinogenic oils that enable shamans to see God and go out of the body.

Enmeduranki was instructed in secret knowledge by a fish-man (apkallu) called Utu-Abzu, one of seven great sages, who is mentioned in another cuneiform text where he is said to have ascended to heaven. Some believe Utu-Abzu is Enoch.*

* We may interpret the story of Enmeduranki as one of the eidolon meeting the Daemon.

While in heaven, Enmeduranki/Enoch is given the "tablets of the gods" and is charged with sharing/transmitting the Secrets of Heaven written on celestial tablets of the gods from generation to generation. These tablets have the capacity to cross the boundaries between the upper and lower realms, as well as the boundaries of generations and time.

For a human, a meeting with a heavenly being and acquisition of the Heavenly Tablets is the ultimate experience. Enmedurank's acquisition of them indicates he has arrived at the gate of the gods. He has gained access to the mysteries of the gods, the divine knowledge, and the insight to understand the hidden meanings ordinarily concealed from normal humans. It is because of this transformation that Enmeduranki is considered to be the founder of the baru guild. The term is derived from the Akkadian verb baru, which literally means "to see," "to observe" or "to watch." The texts indicate that the baru priests are "pure" ones, for in order to approach the throne one must be ellu (holy). Humans cannot and must not approach the Throne of God.

Mattias Gerung, 1530. The Apocalypse of Abraham describes Jaoel, an angel who lived in the seventh heaven and was sent to Abraham to reveal the history of his people and sent to Daniel to reveal the future to him (Dan. 10: 11-14): "**the appearance of his body was like sapphire**, and the look of his countenance like chrysolite, and the hair of his head like snow, **and the turban upon his head like the appearance of a rainbow, and the clothing of his garments was purple; and a golden staff in his right hand.**" (Apocalypse of Abraham 11.1-3).

As a result of this 'upgrade' and knowledge, Enmeduranki becomes a mediator between Heaven and Earth and a model for members of the baru guild. As a "watcher", he watches out for humans who are on the Way of Light and guides them in their transformation.

In 3 Enoch, another version of Enoch's metamorphosis is given. Enoch describes to Rabbi Ishmael how he lived before the Great Flood and was transubstantiated from mortal to angelic form. Ishmael tells how he had ascended on high through seven halls or heavens, one within the other, to see a vision of the Divine Chariot or Throne of Glory (the Merkaba).

Under the direction of Michael and Gabriel Enoch grew in size until his body filled the whole universe. He sprouted 72

wings (for each of the 72 names of God), 36 on each side, and grew 365,000 luminous eyes (indicating he had become omniscient, symbolized by acquiring 1000 eyes for each day of the year.) God made for him a garment of glory and clad him in it. In early traditions, this garment was considered a "light substance" in which the inhabitants of heaven appear.

God then wrote the mystical secrets of creation on Enoch's crown. Immense energy, beautiful sparks and fire emanated from him, says 3 Enoch. His material body turned into celestial fire - flesh, veins, bones, all metamorphosed to glorious flame. According to the Zohar, Enoch radiates the divine Shekinah, the divine rainbow.

Finally, Enoch is given a crown resembling the crown worn by God. A heavenly herald proclaims that from then on his name would no longer be Enoch, but Metatron.

It is apparent that these stories of Enoch are descriptions of Enoch attaining the Great Perfection, the Rainbow Body and becoming the meta-human, Metatron. As Metatron, Enoch's flesh became light and he took on the new density in the heavenly realm.

The Angel of Revelation, Christ Church Cranbrook, Bloomfield Hills, MI
In Revelation 10:, John sees an angel with the appearance of rainbow. "Then I saw another mighty angel coming down from heaven. He was robed in a cloud, with a RAINBOW above his head; his face was like the sun, and his legs were like fiery pillars." and the hair of his head like snow, **and the turban upon his head like the appearance of a rainbow**."

THE OIL OF SION

As mentioned, the "how to" of Enmeduranki/Enoch's

transformation into an angel is given in II Enoch when Michael extracts Enoch's earthly clothes, the fleshy body, and anoints him with a delightful oil. This sacred oil is the most important element in this transformation of Enoch (human) into angel (being of light). 3 Enoch tells us the oil's appearance is "greater than the greatest light and its ointment is like sweet dew, and the fragrance like myrrh, and it is like from paradise." Most importantly, the oil shines as brightly as the Sun. The oil causes Enoch's face to shine like the faces of the angels, which in turn shine like the face of God.

This recalls the resurrection in Daniel 12:3, "Those who are wise will shine like the brightness of the stars, and those who lead many to righteousness, like the stars for ever and ever." When we compare this transformation with Matthew 13:43, "Then the righteous will shine like the sun in the kingdom of their Father. He who has ears, let him hear," it is apparent that Enoch's oil is the oil of the Righteous (Perfect Ones). It comes from Sion.

Enoch's story is of utmost interest to us not just for the fact that once he was anointed in the luminous oil he and acquired his new glorified angelic light body, but also because he was able to return to earth and assume human form. Enoch says he came home to teach his sons for 30 days and then returned to heaven. He is clearly traveling back and forth from Sion.

This raises an important question. What happened to his earthly body Enoch took to heaven with him? If we take literally the story of Michael stripping Enoch of his earthly body and replacing it with the Beaming Garment then what body does Enoch inhabit when he returns to earth? Does he temporarily put on his old body? Or is his light body able to project the image of the old body? The texts do not say.

However, as in the model of Jesus, I lean to the perspective that when Enoch re-appeared on earth he did so as an apparition or specter.

Also worth noting is the fact that later Enoch texts are silent about the oil. Enoch's approach to the throne in the Book of Watchers and his transformation into the son of man in the Book of Similitudes do not involve anointing with oil. To me, the silence is golden. The oil is omitted due to its tremendous power.

Clues to the composition of this oil are found in the tradition of Seth and his mission to Eden to acquire the Oil of Mercy. In The Quest of Seth for the Oil of Life, Esther Quinn tells us the earliest extant form of the legend of Seth's journey is a Greek work titled The Apocalypse of Moses, which was derived from a Greek translation of an Aramaic original, written by an Alexandrian Jew in the middle or end of the first century AD. Ms. Quinn summarizes the story as follows:

At the age of 900 Adam falls ill and bids all his sons come to him. Seth offers to get the fruit of Paradise, but Adam refuses. Instead he bids Eve and Seth to go to Paradise and pray God to give them "of the tree out of which the oil floweth". They are to put earth on their heads,* as a sign of penitence (regret over sin, meaning 'they are not in their light body'. On the way they encounter a wild beast, whose ferocity is dispelled by "the image of God" in Seth. When they arrive, God sends the archangel Michael to refuse Seth "the oil of Mercy", but to promise him that it shall be given to the holy people at the end of time."

* One wonders if this 'earth' is soaked in the Oil of Christ.

Unfortunately, the Archangel Michael refuses to give him the oil, telling Seth that the "oil will be used in the end times" for those "who will be worthy of entering the Garden." The oil

will be used to transform or to assist in the transition of the righteous into celestial or star beings and will assist in the soul's voyage or journey 'Home' (through the wormhole).
In The Enoch-Metatron Tradition, Andre Orlov noticed there are several corresponding elements linking the stories of Enoch and Adam. First, the purpose of the oil is similar in both accounts. Seth seeks the supernatural oil to revive or resurrect his father's body by fetching the oil that is likely the same oil that transformed Enoch into a light being, one of the perfected humans. In both stories purity is essential. Adam's oil will assist in transforming the righteous into celestial (star) beings at the end of time. In other words, Adam's oil produces Glorification.

As noted, Seth's story is also similar to the story of the first man, Adapa. In the myth of Adapa he is advised by the god, EA, to put on his mourning garb and go to heaven to see the god Anu. He is met at the gate by the gods Tammuz and Gizzida, who offer him the bread and water of life. He refuses, as he had been told by EA that these are the bread of death and the water of death. They offer him oil, which he accepts, and he anoints himself. Anu then tells Adapa that it was the bread of life and the water of life which he refused. He therefore lost the chance for eternal life and must return to the Earth.

The stories are essentially the same. Both heroes are sent on a journey to Paradise (Heaven).

Both are instructed to put on new garments.

Both failed in their quest for eternal life, but one experienced the oil.

The Oil of Mercy in the Seth legend is conceived as flowing from a tree, which scholars identify as the Tree of Life (the Living Tree or the Beaming Tree). This tradition is

traced to the Sumerians, where the divine-king is anointed with oil from the Tree of Life.

Louis Ginzberg notes that the oil producing tree (it oozes either from the roots or the fruit) played an important role in the ritual of the Gnostics, especially the Ophites, a Gnostic sect who believed that Christ was an incorruptible light being and that Christ and Serpent of Eden were the same being. In Origin against Celsus there is a reference to anointing with "with ointment from the tree of life." The Gnostic Recognitions of Clement refers to God's anointing Christ with oil from the tree of life.

As we can see, for over two thousand years several story lines wove like entwined vines through mystic literature: an enlightenment oil which flows from the tree of life can be used for healing and medicine and for resurrecting the human body into a Perfect One.

In a 14th century version of this tale from Northern England, Seth is given three visions: a dry withered tree, then a snake twined about its trunk and, thirdly, a new born baby in its branches. Seth understands that the child is in fact the oil of mercy which will heal the sorrow of humanity. Seth is given three seeds from the tree of life. He returns with these and places them in the mouth of his dead father.

Three trees grow from the seeds—a cypress, cedar and pine. These three trees grow until they are uprooted by Moses who makes them into the three wands with which he performs his miracles, such as drawing water forth from rock.

Near the time of the crucifixion, a cross is made of the wood. None can carry the wood save the doomed Christ. Seth's name is significant because it is composed of the last two letters of the Hebrew alphabet, shin and Tau. Shin represents the Holy Spirit. Tau, the cross. Seth literally means

“Light of the Cross”.

Michael Foretells the Crucifixion, William Blake, Fitzwilliam Museum, Cambridge.

LIFT THE WOOD

The Cross is made of holy wood only Christ can lift. But what is this holy substance? In my view, Jesus gave a vital clue in the Gnostic Gospel of Thomas when he said, “Lift the stone,

split the wood, there I am."

I believe He may not be referring to splitting what we commonly know and experience as stone and wood. The physical manifestation of wood only reflects the spiritual energy, or light, of which it is comprised. This spiritual energy is called the fifth element, wood, also called quintessence, the fifth essence.

Because he was a master wood worker, Jesus was called a 'carpenter'. The original Hebrew word for carpenter was naggar. It meant "fashioner." To esotericists the actual wood this naggar or carpenter splits or fashions is not the material of which furniture is made. It is the wisdom of the Word.

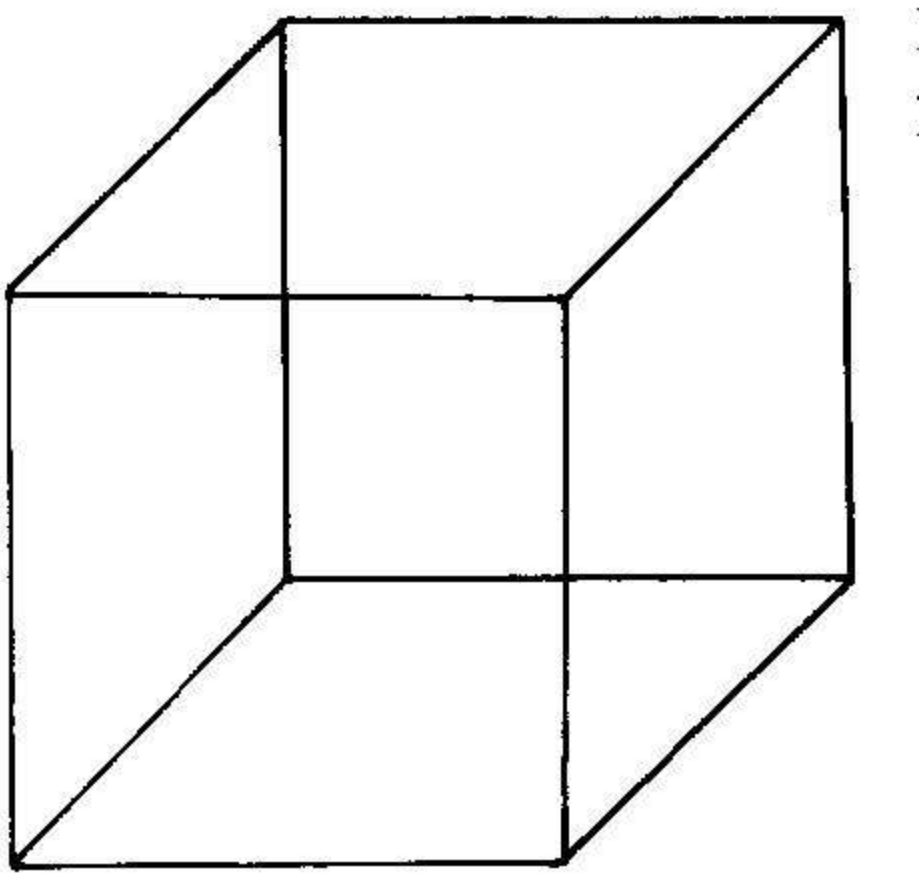
The Gospel of John says, "In the beginning was the Word, and the Word was with God, and the Word was God." God is the Word and the Word is the ineffable, miraculous Life Force Energy, the wood, upon which the world is built. Jesus was called the second Adam (Adama-h) and "the Word made flesh." The great Alexandrian philosopher Origen (185-252 AD) revealed his Egyptian worldview when he expressed that the world is a living being. "As our body while consisting of human members is yet held together by one soul," he said, "so the universe is to be thought of as an immense living being which is held together by one soul, the power of the Word."

William Blake, Albion before Christ Glorified on the Tree of Knowledge.

According to Gnostic belief, one object of Earth life was to make over the human body as a worthy vehicle for the light of the Holy Spirit, i.e. to carry the wood. The point was to know Christ not as a savior but as an exemplar, a target, which by his Crucifixion "opened the gate" and brought the holy fire of the Spirit of Heaven to Earth.

One of the best ways to begin to understand the basics of the Gnostic mind-set provides is to begin by gazing at the three dimensional cube seen here. In 1832, a Swiss naturalist named L.A. Necker drew this three-dimensional cube on a piece of paper and noticed that its perspective had an odd way

of reversing itself.



The Necker Cube.

One moment the face that seemed to be in front would suddenly flip to the back and the back's face would suddenly flip to the front. Although a shift in eye fixation or mental effort could make this happen, Necker discovered it happened spontaneously, chaotically, on its own, every few seconds.

Technically, the Necker cube is twelve lines on a piece of paper. They are projected into and brought to life in our imagination. These twelve lines correspond with the twelve labors of Hercules, a name that means 'savior' in Sanskrit.11

By understanding this cube is twelve lines on a piece of

paper, we have taken one giant step toward understanding how we create our reality and how the matrix of Christ's Court functions.

Look at it this way. If this cube is twelve lines on a piece of paper it is a good possibility that this book is something completely different than it at first appears to be too. In fact, it is a chaotic collection of paper, ink, and glue that all comes together in our imagination and we call it a book.

What would the science teacher tell us this book really is? At one level they might tell us it is a complex tool for storing ideas. At another level it is chapters, paragraphs, sentences, words, and letters that all come together and we call them a book. If we continued to look at this book from a different perspective, as through an ordinary microscope, for example, the surface disappears and the book transforms into a collection of wood fibers. Under a more powerful electron microscope, a veil is split and the spaces between the fibers become evident. A completely different world appears.

Digging further into this molecular world, what once was a mere book composed of wood, now transforms into a space so enormous even the spiraling particles begin to shift and fade. An inner universe appears. The paper upon which the ink representing these letters is composed of atoms, molecules, traces of particles; a fluid soup composed of a bunch of floating stuff that we can't see, but which comes together in our imagination as a pattern of living energy and we call it a book.

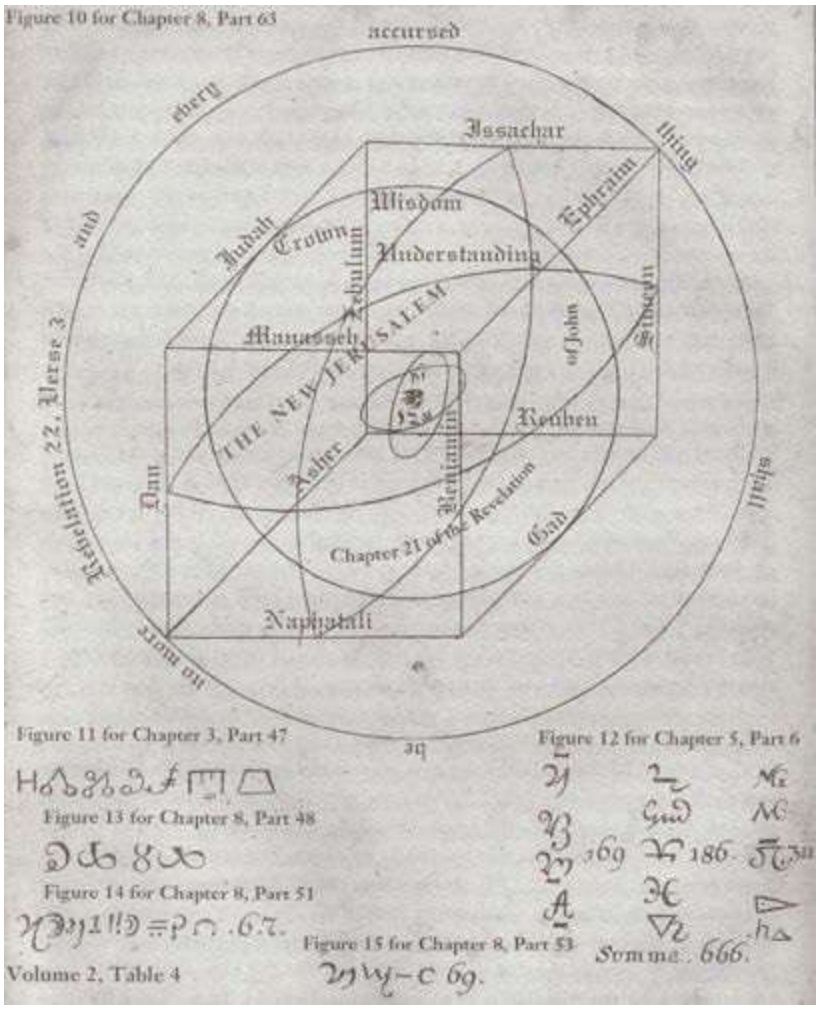
Below the atomic structure the particles shift into probability patterns of living energy. These patterns of living energy, the Word, are the stuff of modern physics, one category of which are called quarks, which physicists claim is another atom and is, therefore, the essential building block of

matter.

This is where science and religion unite, for scientists have never seen a quark. They take it on faith that they exist. They create mental pictures of what they think (guess) the immaterial atom looks like. With a mixture of terror and merriment they imagine a blur of electrons surrounding a tiny dot nucleus that draws the electrons to it like a swarm of bees to honey.

Put on your holy glasses. Take a good look around. Everything you perceive is a collection of atoms and molecules brought to life in your imagination. EVERYTHING 'out there' is made of the same things as this book. As the Buddhists teach, "all the world's a dream." In reality, there is no book. It is just one part of the One Thing; the transcendent spiritual essence of which we are all made.

In modern scientific terms the reality within this Cube is holographic. Like the holodeck on the Enterprise in Star Trek: The Next Generation, crew members can program any reality they desire.



The New Jerusalem/Sion as a cube. Christian mystics believe the New Jerusalem is a cube located in the ethereal realm 'above' Jerusalem, which has as its focal point Mount Moriah or Meru.

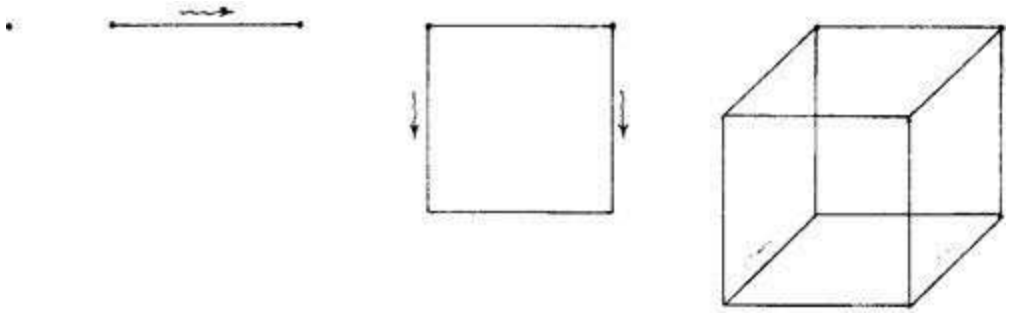
In sacred geometry, the cube is the figure that unites Heaven and Earth. According to Gematria, the number of Earth life is six; the number of the Heaven is eight. That is because a cube has six sides and eight corners.

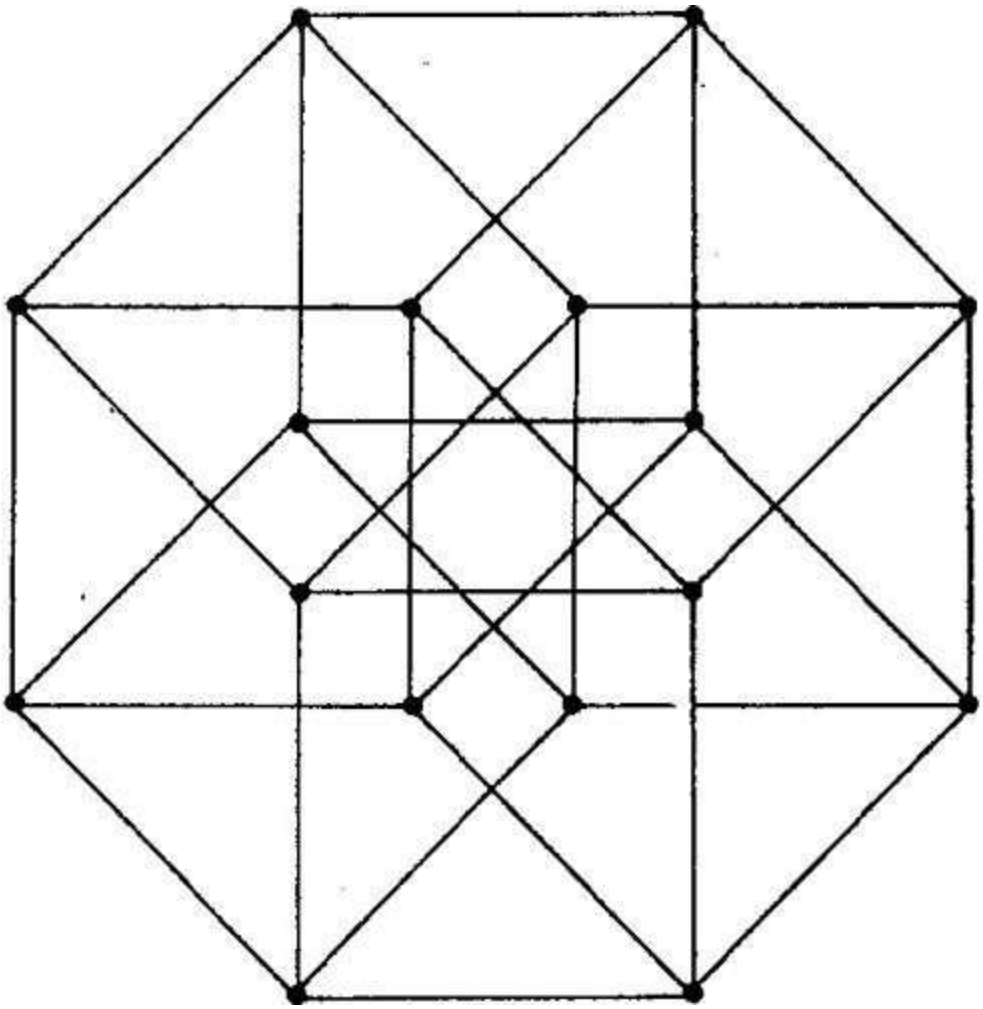
This center point is called the Rock of Living Waters, the Philosopher's Stone, the Stone of Sure Foundation, and the Pearl of Great Price or the jewel. It could be the 'stone that is lifted' in Jesus's saying in the Gospel of Thomas.

If we move the image of the cube one unit out we get a picture of a four-dimensional hypercube, which is composed

of four pairs of cubes. Can you follow the trail of the cube and find all four?

This progression follows a powerful law. Each figure brings a new object or dimension into being which has its own characteristics, but which also contains – and includes the characteristics of – the object that spawned it. The cube contains the plane, which contains the line, which contains the point.





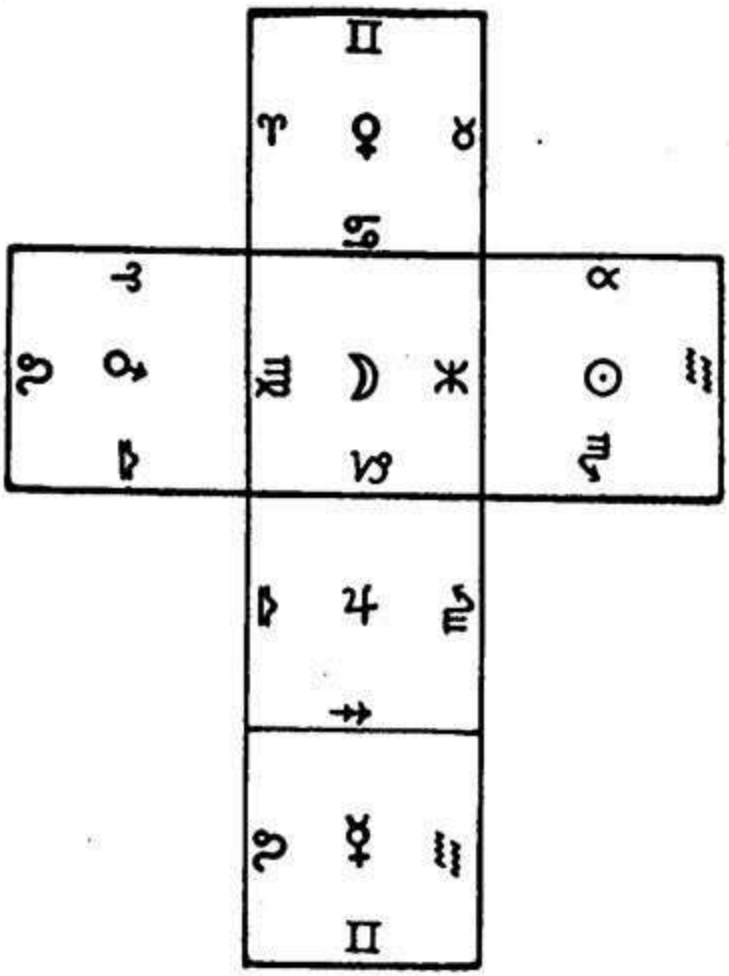
Hypercube

Arthur Koestler has proposed the term holon for organisms which at the same time can be wholes made up of parts, and parts of higher-level wholes. Biochemist Rupert Sheldake uses the term morphic units. At each level of evolution or unfoldment, the holons are wholes containing parts, which are themselves wholes containing lower-level holons, and so on. This process, says Sheldrake, can be used to describe shapes, subatomic particles in atoms, in molecules, in crystals, as well as cells in plants and tissues, in organs, in organisms.

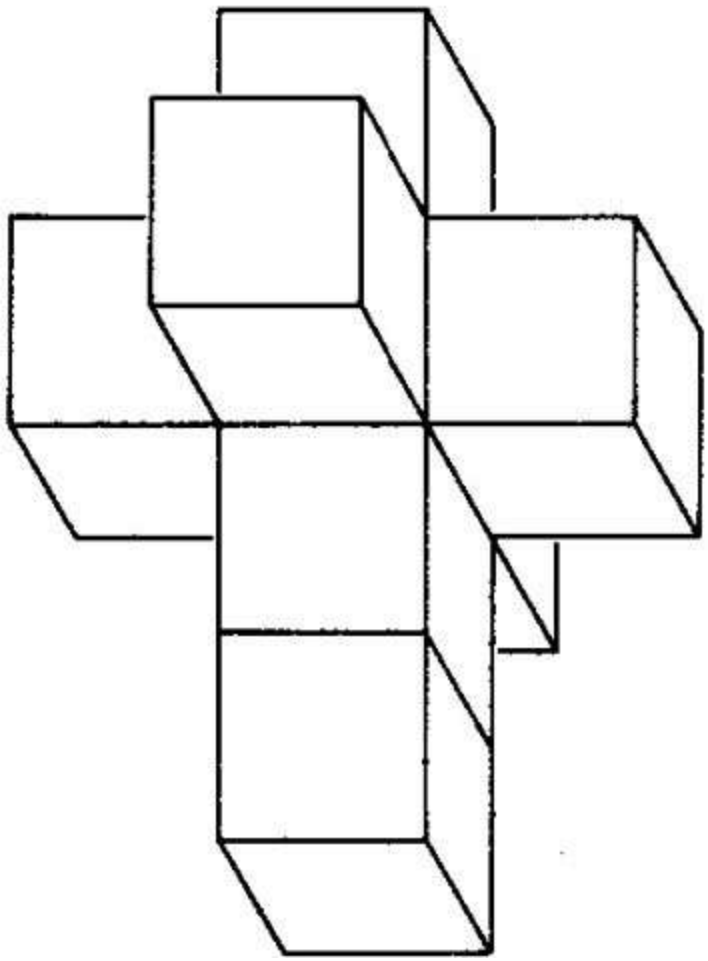
The Gnostics used this idiom to describe the manner by which God projected Itself into existence and created new

‘worlds’. Each world contains the characteristics of the previous one, and simultaneously, the world to come. This process is referred to in spiritual terms in the book of Genesis when God creates Adam and Eve (from Adam’s crystalline bone) and then ‘projects’ or expels them from the spiritual state of the Garden of Eden into the ‘cube’ world. Most of us are stuck in this solid world with very little awareness of the spiritual state that preceded our existence, or the next ‘world’ to come, but which is already present all around us. This next world is a ‘hyper world’ or ‘hyper space’.

Imagine you have been lifted up into hyperspace. What does this world look like? To begin with, says mathematician Rudy Rucker in his book The Fourth Dimension, we would note that our 3-D space would cut 4-D hyperspace into two regions, just as a 0-D point cuts a 1-D line in two, a 1-D line cuts a 2-D plane in two, and a 2-D plane cuts a 3-D space into two.



The Gnostic Cross (right) with the twelve signs of the zodiac within.



One way to unfold a hypercube.

We call our 3-D world the ‘real world’. What shall we label the two regions of hyperspace determined by our space? One consciousness explorer who has considered this question is the great 19th century hyperspace philosopher Charles H. Hinton, who was completely absorbed by the idea of hyperspace.

As a mathematician he knew that one couldn’t visualize a 4-D object in its entirety in our 3-D world. Most believe that because our brains are made up of 3-D nets of neurons it is futile to hope to model 4-D patterns in our brains. Hinton, on the other hand, believed that our 3-D world has hints of the 4-

D world within it. If this is the case, then small parts of our neural net should be able to link with the 4-D net. This would make it possible, reasoned Hinton, to visualize a cross-section or the unraveling of a 4-D object. In this manner he believed that it was possible for our minds to acquire a conception of higher space as adequate as that of our three-dimensional space, and to use it in the same manner. This would be a phenomenal ability. The fourth dimension contains the connective tissue that ties together the phenomena of our world and forms our reality. Rupert Sheldrake calls these fields of formative causation morphic fields.

Gnostic cosmology suggests to me that they were concerned with the hyper world. Christ, they said, came from this dimension. How did he do this?

The Gnostic Cross explains the process. According to Rudy Rucker, another way of representing a hypercube is by unfolding or unraveling one.8 If we were to make a paper cube and cut some of its edges, we could flatten the cube down into a connected two-dimensional pattern of six equal squares making a cross.

The six squares form the Gnostic Cross.

These heretics followed Christ's admonition to "take up the cross daily." However, they did not symbolize this teaching by a wooden cross. The symbol of the Gnostic Cosmic Cross is the Cube unfolded with its zodiacal attributions written on each line and planetary attributions in the center of each square.

We cannot visualize a 4-D hypercube, but if we could fold it and "flatten it down" it would appear as a series of connected 3-D cubes arranged in a three-dimensional cross-like tesseract. A higher-dimensional being could "lift" each cube off our 3-D world and then wrap up the cube to form a

hypercube.

Salvador Dali brilliantly used this unfolded hypercube as a crucifix in his 1954 painting Corpus Hypercubicus, representing Christ suspended in front of this unfolded cross-shape from the fourth dimension.

In Corpus Hypercubicus the crucifix is formed by eight cubic elements. The crucified Christ is suspended above the Earth, as if already in Heaven. The body of Christ is devoid of any wounds or body hair and removed from any notion of physical suffering. “Metaphysical, transcendent cubism,” is the way Dali defined the picture.9 It is entirely based on the Treatise of Cubic Form by Juan de Herrara, a treatise inspired by philosopher and alchemist Raymond Lulle. Dali’s message is clear in this context. By his crucifixion Christ performed an alchemical process and returned to the fourth dimension.

Corpus Hypercubicus, Salvador Dali, Metropolitan Museum, NYC

THE DESCENT INTO LIMBO

In a legend found in the Apocryphal text, the Gospel of Nicodemus, during the three days between Glorification and Resurrection Jesus descend into a mysterious realm variously referred to as the Underworld, the Netherworld, Hell or Limbo. He was on a Mission to release the souls held captive there, particularly Adam and Eve, and the righteous men and

women of Old Testament times who were waiting for the Messiah to arrive to take them to Sion.

I am fascinated by the images of Jesus' descent, which typically portray Him in his bright white garment of light, surrounded by an almond-shaped gateway filled with the effulgence of stars, symbolizing the Glory of God.

He tramples upon the gates of Hades, which are usually portrayed smashed wide open. Obviously, Jesus is crossing this (star) gate into another realm.

In Harrowing of Hades, fresco in the parecclesion of the Chora Church, Istanbul, c.1315, raising Adam and Eve is depicted as part of the Resurrection icon, as it always is in the East.

Often, Jesus is shown holding an instrument in his hand. At first glance, this is the Cross. However, the manner in which it is portrayed gives rise to an interesting speculation. Could this be a magi staff of a magi?

Interestingly, we find a similar staff in the hands of the transfigured Egyptian gods as they journey through the gates

of the Afterlife on their wormhole-shaped boats. This journey is described in the Book of Portals or the Book of Gates, an ancient Egyptian cosmological treaties describing the architecture and inhabitants of the Tuat, the underworld which the Boat of the Sun, Ra, traverses during the night hours. The underworld is divided into twelve hours divided by a series of "gates." Each gate is guarded by a large serpent and two deities; in order to pass safely the deceased must name them correctly.

We encountered the serpent and name symbolism earlier in the Hymn of the Pearl. It is fascinating to observe the Blue Pearl-as-inter-dimensional-portal symbolism reappearing in the Descent imagery, as well.

ΑΝΑΣΤΑΣΙΣ
ΤΗΣ ΑΓΙΑΣ

Jesus descends into Limbo. The Gate to Hades is portrayed as a stargate or wormhole. Note the instrument or device in Jesus's hands.

Ptah, from the tomb of Tutankhamun.

The picture above portrays an ‘Egyptian map of the universe’, or at least one-half of it: the journey of the sun through the Underworld. The painting shows the journey of Re, the sun-god, traveling through the Underworld in his wormhole-shaped solar barque or Ark of the Millions of Years, a journey he undertakes every night. The bottom of the painting shows a barque filled with several gods of the Egyptian pantheon. On either side of these deities are the souls of royal dead in one case praising and in the other case worshipping these gods. This painting graces the walls of the tomb of Seti I, who ruled in the Nineteenth Dynasty during the New Kingdom.

The Resurrected Osiris rides upon a similar wormhole-shaped boat as he journeys through the gates of the underworld. He too carries a ‘magic stick’ formed of the combined uas (‘power’, ‘dominion’), ankh (‘life’) and djed (‘strength’) devises.

Coincidentally (or not), the uas is the symbol of the god Seth. French symbolist and alchemist, Schwaller de Lubicz, described it as a living branch conducting the un-manifest vivifying sap, or nourishing sap. This ‘sap’, or is it an oil (?), he says, is resonant with the Christian Word, the life force energy (‘the wood’) upon which the world is built. One could surmise that this branch is made from this ‘wood’.

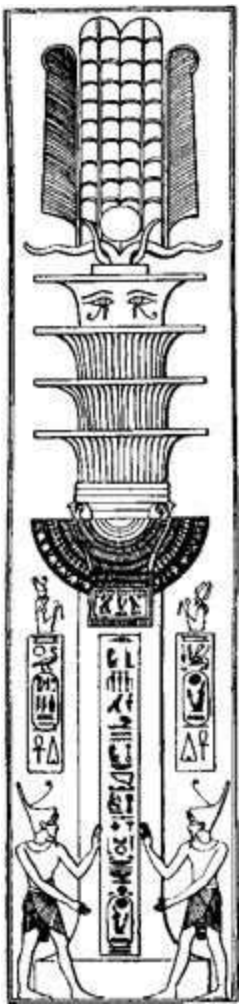
The Living Tree or Tree of Life is the source of this wood. The earliest reference to the concept of the Tree of Life is to be found in the philosophy of the Ancient Egyptians. In the Osiris Legend, Osiris was induced by his brother Set* to lie down in a special human form box like a coffin under the pretext of a game at a banquet. Set and his seventy-two conspirators immediately closed the lid and threw the coffer into the Nile.

* In the late period, Set is depicted as an ass or with the head of an ass. His name is

the likely source for “Seth. ” The Sethians believed Seth is also Christ, who rode into Jerusalem on an ass.

Osiris' wife Isis, who was also his sister, searched for and found the chest which had been borne down the Nile and across the sea to what was later identified as the Phoenician coast, where it was deposited at the foot of a tamarisk tree. As the **tree** grew it enclosed Osiris and the chest within its trunk ... which was later cut down by the king of Byblos and used as a **pillar** in his palace. The fragrance of the pillar became renowned far and wide, and when Isis heard about it she immediately understood its significance.

Ptah is shown green-faced and holding the combined uas, ankh and dged pillar. He stands in front of Osiris as the djed pillar. Isis offers the symbol of new clothes, as in the Beaming Garment, to Ptah. From the Tomb of Nefertari.



Osiris as the Djed or Living Tree.

When traveling back, along the Nile River, Isis left the chest in an area of marshland. Seth, while hunting, finds Osiris' chest and dismembered him into 14 parts, scattering them across the land of Egypt. Once again Isis set out to look for the pieces and she was able to find 13 of the 14 parts, with the help of Nephthys, Seth's sister-wife, but was unable to find the 14th, as it had been eaten by a fish. Instead, she fashioned a phallus out of gold and sang a song around Osiris until he came back to life.

Osiris was resurrected.

Osiris, in his earliest resurrected form was symbolized by a column or pillar called Djed, meaning ‘stability’ or ‘immovability’. It is featured in the images of the resurrected Osiris. The raising of the Djed was a symbol of his ascent into the heavenly Nile, for it was thought of as the world pillar or Living Tree that connects the Earthly realm with the Dimension of the Blessed, the Afterlife world of the ancient Egyptians. As such, it is a multidimensional device, meaning symbol, tool or technology.

Viewed as wormhole event, Osiris’s dismemberment represents his dematerialization He was then borne (or beamed) along the Nile (the Milky Way) and re-assembled or rematerialized at another location.

The similarity of the name, Set, and the resurrection theme, links the story of the ‘immovable one’, Osiris, with the Immovable Race of the Perfect Light Humans.

Osiris in the Ascension chamber. He is flanked by two Tet ('power') pillars. Metropolitan Museum of Art. Photo by author.

Osiris in the Ascension chamber. Cairo Museum.

Osiris as Sokar in the Ascension chamber. He holds the crook or staff of the good shepherd. The two celestial beings beam life force to him. Cairo Museum.

It was in the Shetayet, the so-called Tomb of God, that Osiris achieved transformation into an ascended being. The original

earthly symbol of the cosmic womb or birth chamber was the shetayit, meaning “Mysterious One.” The hieroglyphs used to create the words shetayet and shetayit share the same source, and are found in words with such meanings as “mystery,” “sanctuary”, “secret chamber”, “coffin”, “sarcophagus” and “grave tomb.”

In the photo from St. Paul’s Cathedral, London on the next page, a beaming Jesus, clad in a ‘cloak of many colors’, emerges from the “Secret Chamber” holding a holy staff. Note the similarity of the configuration: a resurrected or “perfect” being emerges through a gate flanked by celestial/star beings. The Egyptian origins of the Christian iconography is plainly evident in these examples.

A beaming Jesus emerges through a gateway flanked by two angels. St. Paul's Cathedral, London. Photo by author.

THE OIL AND THE SUN

A key point from the ancient Egyptian religion was that the Sun was viewed not just as a boat, but also as a star tunnel or a star gate. On the left, we see a scene from the Egyptian Book of the Dead. Two lions, symbolizing yesterday and tomorrow (or eternity) flank the Sun, which is cradled between two

mountains symbolizing a gateway. The silhouette of of the lion's backs form a goblet shape upon which the Sun sits. Above the Sun is the Egyptian symbol for heaven. This vignette tells us the Sun is the star gate to Heaven.

I believe modern science is on the verge of rediscovering the secrets of the Sun as a stargate and the oil (which glistens like the Sun).

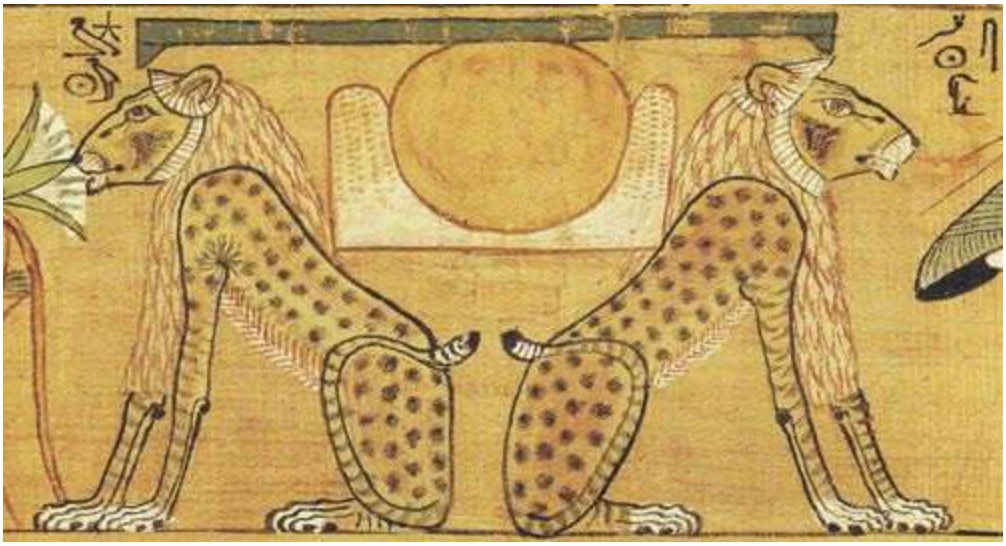
Scientists initially imagined wormholes connecting regions of empty space, but now a new study suggests that wormholes might exist between distant stars. Instead of being empty tunnels, these wormholes may contain what they term a perfect fluid that flows back and forth between the two stars, possibly giving them a detectable signature.

The scientists, Vladimir Dzhunushaliev at the Eurasian National University in Kazakhstan and coauthors, have posted their investigation of the possibility of wormholes began investigating the idea of wormholes between stars when they were researching what kinds of astrophysical objects could serve as entrances to wormholes. According to previous models, some of these objects could look similar to stars.

This idea led the scientists to wonder if wormholes might exist in otherwise ordinary stars and neutron stars. From a distance, these stars would look very much like normal stars, but they might have a few differences that could be detectable. To investigate these differences, the scientists developed a model of an ordinary star with a tunnel or wormhole at the star's center, through which matter could move. Researchers feel that two stars that share a wormhole would have a unique connection, since they are associated with the two mouths of the wormhole. Because exotic matter in the wormhole could flow like a fluid between the stars, both stars would likely pulse in an unusual way. This pulsing

could lead to the release of various kinds of energy, such as ultrahigh-energy cosmic rays.

This theory fits beautifully with the ancient Egyptian concept. It gives us a clue that our Sun may be the manufacturing plant that makes the Oil of the Perfect Ones of Sion.



Vignette from the Egyptian Book of Dead featuring the Sun gate.

Jesus travels through the Sun tunnel or star gate. Pantheon, Rome. Photo by author.

CHAPTER 5

ASCENSION

Ascension of Christ. Byzantine fresco, 1140-1150.Saint Sophia Cathedral, Ohrid, Macedonia

Perhaps the shortest story in the Bible is the story of the Ascension of Jesus. This event is found in the book of Acts of the Apostles 1:3-11. It is celebrated forty days after Easter and always on a Thursday. The moment of Ascension is told in one sentence: “He was lifted up before their eyes in a cloud which took Him from their sight” (Acts 1:9).

The Acts of the Apostles relate that the disciples were in Jerusalem. Suddenly, Jesus appeared to them. He gave the disciples instructions to follow. He told them to stay in Jerusalem for ten days. He then added that after ten days the Holy Spirit would visit them (the Pentecost).

After Jesus gave these instructions, He led the disciples to the Mount of Olivet and gave them further instructions. They were to go out into the world and preach the Gospel to all nations. They were to baptize in the name of the Trinity. Finally, Jesus told them, “I am with you always, even to the end of the world.” Then Jesus raised his hands, blessed the group, and was lifted into heaven.

We can safely assume that the disciples were astounded as they watched Jesus - in a Flash! - disappearing before them. Suddenly, two angels dressed in white appeared to them and asked them why they were gazing into heaven.

Then the angel said, “This same Jesus, which is taken up from you into heaven,” shall return the same way you have seen Him going into heaven” (Acts 1:11).

When the disciples heard this they fell to their knees.

Hagia Sophia, Trebizond, Turkey

THE ART OF ASCENSION

The Ascension is a fantastic subject in Christian art, as well as a theme in mystical writings. By the 6th century the iconography of the Ascension had been established and by the 9th century Ascension scenes were being depicted on domes of churches. The oculus or eye of the dome is considered the Gateway of the Sun. From this gateway at the top of the dome

rises the World Axis, the link between Heaven and earth. Domes, therefore, are the threshold or gateway of the spiritual world. Thus, portraying Jesus ascending in/through a dome symbolizes him traveling through the wormhole.

The Syriac Rabbula Gospels (c. 586) include some of the earliest images of the Ascension and feature what become standard Ascension iconography. They offer the first illustration of Jesus ascending in a radiating or glowing almond-shaped ring or mandorla (‘gate’)lifted to heaven on a chariot composed of whirling wheels within wheels and many-eyed angels’ wings (shown here). A mandorla is the liminal (‘threshold’) space where two circles overlap. It is a powerful symbol of the psychological and spiritual realm where opposites merge, planes or dimensions of existence meet, and transformation occurs. The whirling wheels within wheels motif is comparable to Ezekiel’s vision. as are the lion, bull, man and eagle, which are symbols of the four evangelists Matthew, Mark, Luke and John and the four creatures that guard the Throne of God.

The mandorla or gateway symbol endured as a standard feature in Ascension art for over a thousand years. Its message is always the same: Jesus has transformed and has transcended space and time. These Ascension (star) gates will often be painted in several concentric rings of color which grow darker as they come close to the center. This reflects the church’s teaching that as holiness increases, there is no way to depict its brightness, except by darkness.

Many Ascension scenes have two parts, an upper (Heavenly) part and a lower (earthly) part. The ascending Christ may be carrying a resurrection banner (or a book) or make a sign of blessing with his right hand. The blessing gesture by Christ with his right hand is directed towards the

earthly group below him and signifies that he is blessing the assembled on earth and in Sion (remember the stargate is two way).

In the left hand, he may be holding a scroll or a book. This book obviously contains the Secret of Sion. In the language of Ascension art He wishes to hand it to us (more momentarily).

Detail of mosaic in the dome of the church of St. Sophia at Thessaloniki, Greece showing Jesus in Glory holding a book. The church, in early Macedonian School style, was built in the C 7th, on the site of a C 5th basilica. The mosaics date to between the 8th and 12th

The Ascension of Jesus, San Marco and Piazza, Venice, Italy 'Dome of the Ascension' - Christ Mosaic. Jesus ascends through the wormhole or gate filled with stars. He blesses with his right hand and holds a book in his left.

THE THRONE OF SION

After Jesus was resurrected and ascended to Sion, having passed through the gates of the heavens, He entered into the heavenly temple of God and sat upon the Throne of God. Whether the scenes are depicted in sculptures, stained glass, or miniatures of manuscripts, at all times when Jesus is represented enthroned He is surrounded by or radiating a rainbow form to which we give the name of glory.

"But you have come to Mount Zion, to the heavenly Jerusalem, the city of the living God. You have come to

thousands upon thousands of angels in joyful assembly, to the church of the firstborn, whose names are written in heaven. You have come to God, the judge of all men, to the spirits of **righteous men made perfect**," Hebrews 12:22-24.

The throne of God as it is presently configured in the third heaven is an awesome thing. Also known as the Merkaba or 'Throne Chariot', four cherubs attend it and provide locomotion for it when God appears with it on earth (Ezekiel, especially chapters 1 and 10).

* Merkaba or Merkava Mystics were Cabalists and Gnostics who used ecstatic visions and mind travel to journey to the Throne. In Merkaba literature, the ascent of the soul is described as a journey through seven levels or layers guarded by angels.

In the Book of Revelation Jesus is spoken of as descending in glory and majesty at the end of the world to judge the quick an dead.

The rainbow ring is the vehicle (bridge) used by Jesus to descend from Heaven to Earth.

Altarpiece of St.John the Baptist and St.John the Evangelist. Right wing: Apocalyptic Vision of Saint John the Evangelist. 1474-1479. Hans Memling.

Hans Memling.

Jacob Jordaeans, Louvre.

Baptistery, Florence, Italy

Cousin, Jean the Younger, Louvre.

THE ASCENSION AND THE HEAVENLY BOOK

In The Ascension of the Apostle and the Heavenly Book, Geo Widengren proposes that few ideas have played a more important role in the Ancient Near East than the notion of the Heavenly Tablets or Heavenly Book that is handed over at the

ascension in an interview with a heavenly being.

Imagine, a personal meeting with a light being who can instantly illuminate us. That's the experience all of us wish to have. The mere thought of it inspires us today, just as it did the ancient seekers, to do the extraordinary work necessary to 'get' the message.

The primary Near Eastern account involving an ascension and a receipt of the Heavenly Tablets is found in the story of Enmeduranki, 'the learned savant', who is widely considered to be Seth's son, Enoch, or for certain his prototype. Earlier, we discussed his story in relation to the oil. Now, let us add his story about the heavenly tablets as recorded on tablets discovered at Ninveveh from the pre-1100 B.C. era.

In the story we learn Enmeduranki was the king of Sippar (a city 30 miles from Baghdad) and was much loved by the gods, especially Shamash, the sun god. Shamash "sends" him to a secret chamber (ala Osiris's Ascension Chamber?) where he enters the great golden throne of the gods. Upon arrival, the great gods, Anu, and Enki, teach him the secrets of the Tablets of the Gods, the bag with the mystery of heaven and earth, oil on water and the cedar staff.

The Tablets are the symbol of sovereignty, says Widengren. They are identical to the Tablets of Destiny, the Tablets of Wisdom, the Law of Heaven and Earth, the Tablets of the Gods. They contain supreme wisdom about the law and workings of the universe.

To me, they truly are the keys to the ascension stargate.

These 'Tablets' are described as physical objects as they are kept in a bag or pouch. The gods have them attached to their chests. They use them as communications devices.

The Heavenly Book is transmittable. It represents an initiation into the heavenly secrets. Among the Gnostics,

especially the Manicheans, Enoch was the "apostle" who 'received' the Heavenly Transmission (the instructions for stargate transport or 'beaming').

In The Enoch-Metatron Tradition, says Andrei A. Orvlov, the Mesopotamian texts make explicit that one of the most important functions of the initiated Enmeduranki is the Transmission of the knowledge that he received from the gods to inhabitants of earth. This tells us the Tablets transcend space and time. His mission is to share the esoteric lore and knowledge he has gained with as many interested parties as possible. Thus, he insures that they will be rediscovered in future ages.

If we think of Christ and Seth as one, as did the Sethians, then the book or scroll in Jesus' hand in ascension art must be the Heavenly Tablets of Seth/Christ's son, Enoch. From who did Jesus receive them from?

One answer is the Sumerian god, EA or Enki (aka Oannes), who instructed Enoch. In the cylinder seals we looked at earlier, his priests are clad in fish suits while he floats above the pillar in a winged ring. Enki was also frequently depicted as holding vases of flowing waters. He was the original baptizer. As we noted, John the Baptist shares many of Enki's characteristics.

The Sumerian stories tell of Enki's journey to Earth in search of the 'blue stones' (or is it pearls?) that cause ill (as in illumination). While believed to be cobalt, they may be an entirely different substance or nature as illustrated in another keystone story about a prophet who received some Heavenly Tablets from God.

THE FLOATING BLUE STONES OF MOSES

Enki's blue stones 'ring' of Moses receiving the Tablets of Stone and the Law from Yahweh when he ascended Mount Sinai (Ezekiel 24:12). It was atop Sinai, 'the highest mountain', that the elders beheld the awesome glory of the God of Israel, under whose feet was "a pavement of sapphires, like the very heaven for clearness."(Ex. 24:9-10) This same luminous Lord later chose Sion as his dwelling. Indeed, for many, Sinai and Sion are the same. For others, Sinai, Sion and Tabor, the mountain of Transfiguration, are also the same.

After returning from the mountain with the elders, the Lord commanded Moses to go back up to receive the tablets of stone inscribed with the Ten Commandments and to learn the other laws of the Torah (Ex. 24:12), including the instructions for creating the tabernacle. Moses re-ascended the mountain (Sion), which was still covered by a shining cloud of fire. On the seventh day there, he heard the Voice of the Lord calling to him from the midst of the cloud of glory, and then entered into the Presence of the Lord. He remained on the mountain for a total of 40 days and 40 nights while the Israelites waited for him at the camp down below.

As in Enmedurank's story, here we meet with an ascension to God, a meeting between a "sent" man and God and a handing over to Moses of the tablets belonging to God. Also, the sacral garment of the Israelite High Priest (which Moses presumably wore) included his pectoral with the urim and thummim or 'seer stones' tucked in a pouch. The Tablets of the Law and the urim and thummim play exactly the same role as the Heavenly Book.

It is said in the commentary by a 4th century theologian named Marqa that Moses dwelt in the tent of the angels and bathed in their bath. He was given bread by the angels, eating at their table. When writing down the holy books he was sitting on a great throne. Accordingly, at this ascension, Moses is given the food of the angels and their purification. This food of the angels is obviously reminiscent of the ‘star food’ of the RevMaj.

According to Jewish midrash, the tablets of stone were made of blue sapphire as a symbol of the heavens and God's throne, written by the "finger of God" (Ex. 31:18). The Hebrew letters were said to be bored fully through the stone (Ex. 32:15), which was a miracle, since the inner part of some of the Hebrew letters (such as Samekh and the final Mem) "floated" in place. Moreover, even though the letters were bored fully through the stone, both sides appeared normally (that is, the "back" of the tablet looked identical to the front - Shabbos 104a)

Sapphire is related to wisdom in the Cabalistic tradition, and the Hebrew word sappir is related to sefer, a book. It is also related to vision. Some say that this "sapphire" is like a "third eye," through which mystical vision is attained, and indeed, this third eye is associated with a sapphire blue color.

The concept of floating is repeated in another midrash that says the tablets "carried their own weight," enabling Moses to carry them down the mountain. To me, it sounds like they were levitating.

Midrash Rabba on Exodus 8:3 says Moses magic rod was also made of sapphire and weighed forty se’ah or hundreds of pounds! No ordinary man could pick it up. Was it made of the same heavy wood/material as the tablets (and the Cross of Christ)? Did it also float or levitate?

The rod of God, also known as the spear or staff of Moses, is the 'miracle' rod used by Moses to part the Sea of Reeds and bring water from a stone. In another miracle, Moses is commanded to throw down his staff, and when he does so, it turns into a snake (nachash). God then tells Moses to grab the snake by the tail, and when he does so the snake reverts back into a staff. This miracle, along with the two others, is used to convince the Jews that Moses is the legitimate messenger of God.

THE GRAPES OF SION

Moses, a staff or pole, hints of inter-dimensional travel and bluish objects 'too heavy to lift' are also mentioned in one of the greatest spy missions ever undertaken.

As recorded in the Book of Numbers (13), along with a companion, Joshua (the Old Testament name for Jesus) was dispatched by Moses to the mysterious valley of Eschol ('valley of the cluster' as in grapes), where he spied on the sons of Anak who were living there. The sons of Anak are described not as humans but as giants!

"We saw the children of An-ak there", the spies reported, "we saw the giants," those men of a prodigious size, the "sons of Anak," which "come of the giants".

The Sumerians called these giants (Nephilim in Hebrew) the A**nun**- naki, which, literally translates as 'fish/serpent of light'. Many believe they are star beings.

In a daring story reminiscent of Jack and the Beanstalk,

we learn that when the spies left the vineyard of the giants they stole a branch heavy with the grapes of the Anunnaki and returned them to Moses along with a warning, "the land there eateth the people up". I have interpreted this cryptic phrase as meaning the gods were operating a gateway in/to the Promised Land. The grapes symbolize its secrets.

What kind of grapes are so heavy they require two men to lift? Are they symbolic of the 'floating' blue stones of Moses? The Bible is mute concerning what Moses did with the grapes of the gods. This is strange considering they possibly represent the core secrets of the universe.

However, in this 1607 engraving by Netherlandish engraver, Hieronymus Wierix, from the British Museum, we see the two spies (or are they thieves?) carrying the heavy grapes of the Promised Land on a pole or staff and delivering them to the Glorification/Crucifixion.

Christ is on the cross surrounded by bunches of grapes and a radiant gateway behind Him. The dove of the Holy Ghost descends (from Sion). What are these grapes doing at the Crucifixion! Unless…they are the keys to the stargate.

Jesus is the personification of the Old Law seen to left and New Law to right above, at center, God the Father; on the Old Law side two medallions with the Circumcision and Moses receiving the tables of the Law; on the New Law side two medallions with [the Baptism of Christ and the descent of the Holy Ghost.

Poussin's Grapes of the Promised Land depicts the two thieves, Joshua and Caleb, returning the grapes of Sion to Moses. A man standing on a ladder that appears to be emerging from the grapes can be seen.

There is little doubt that this powerful engraving inspired the 'master of Sion's Secrets' himself, the illustrious painter Nicholas Pouissin. By uniting the grapes and the ladder, Poussin is clearly telling us the Grapes of Sion open the ladder or gateway to heaven.

So, what did Jesus do with the fruit of the Promised Land, these Grapes of Sion? According to the Codex Brucianus, He made a light body out of it.

The Codex Brucianus, called The Gnosis of the Light, is a Gnostic text bought at Medinet Habu in Egypt by Scottish traveler James Bruce in 1769. It was translated at Oxford by scholar Carl Schmidt in 1892. It contains the first and second Books of Jeu and three fragments - an untitled text, which tells of the Setheus, an untitled hymn, and the text "On the Passage of the Soul Through the Archons of the Midst". It

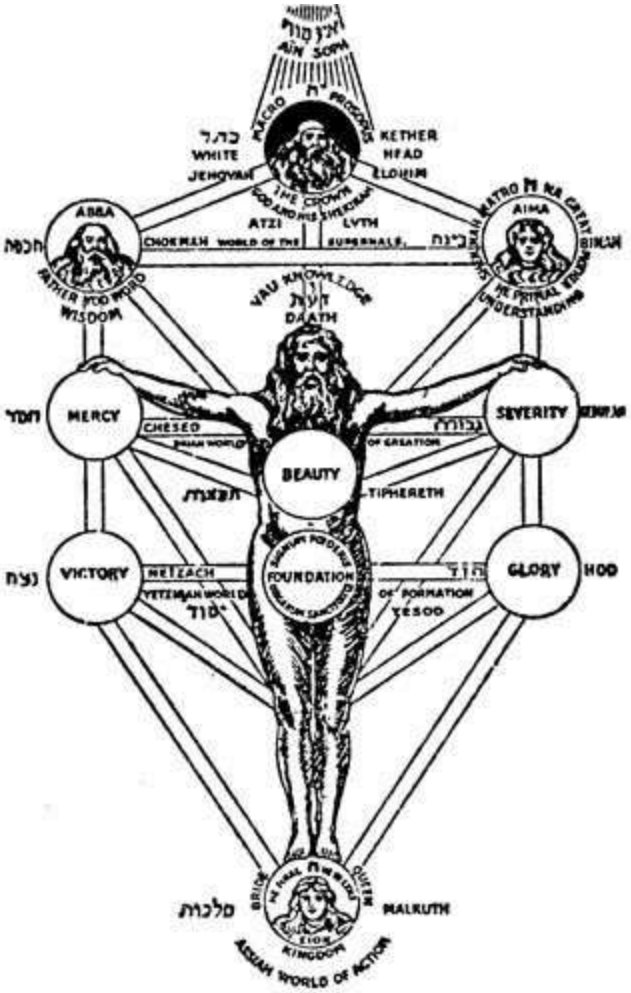
says:

"For Jesus, the Fruit of the Aeons, became a Body of Light, He crossed the Aeons of the Indivisible Body until he came to the Alone-begotten who is in the Monad and who dwells in Peace and Solitude. He received the Grace of the Alone-Begotten - that is to say, His Christhood or His Perfecting. Also He received the Eternal Crown. He is the Father of all Light-Sparks, the chief of the Immortal Bodies."

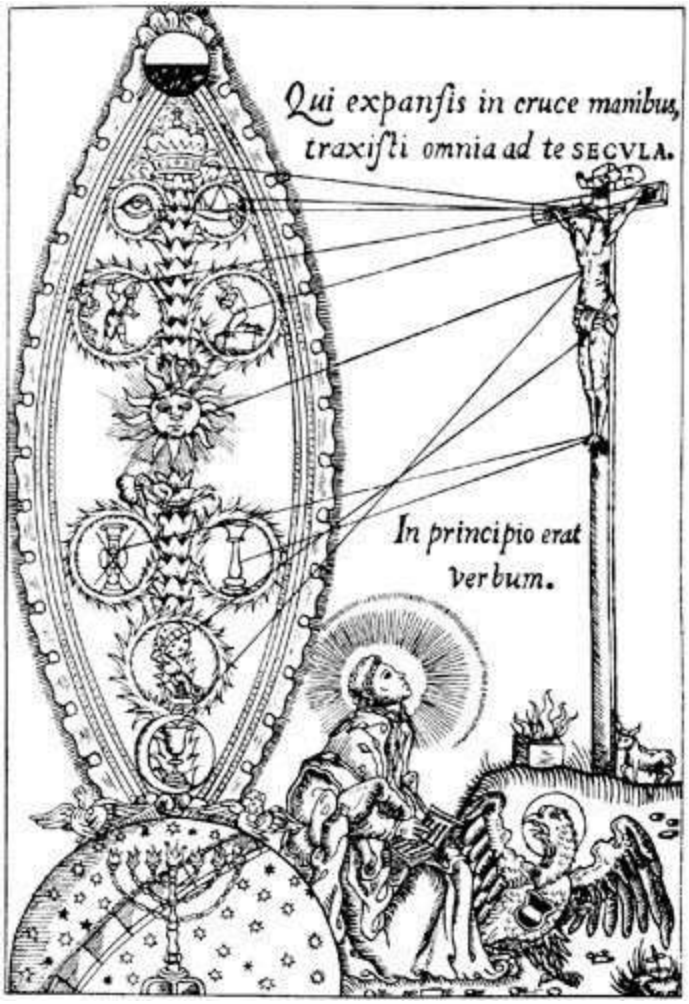
In other words, Jesus used the heavy blue grapes (stones) to open the stargate to Sion.

Crucifixion from the 12th century Basilica of Valere in Sion, Switzerland. Christ is the vine. The vine bears the grape (blue stones) that opens the door to other dimensions. Parallel dimensions can be likened to a cluster of grapes, all stemming from the gate of the

heart. Photo by author.



Adam Kadmon, ‘the Perfect Human’.



Cabalistic Tree of Life opens a gate in this 16th century woodcut based on the Gospel of John.

THE SAPPHIRE STAFF

Moses' (sapphire) staff offers further insights. According to Jewish tradition, it was engraved with the Divine name in multicolored (a rainbow?) sacred letters. It was said to be adorned with ten descending sapphire jewels representing the ten divine emanations or Sephiroth from the Tree of Life.

These Sephiroth would come to form Adam Kadmon the celestial archetypal man, also known as the Perfect Man.

Sapphires – translucent crystal, shining as if from a star are typically known as precious stones of blue. However, they exist in a variety of colors, including orange, yellow, red, green, blue, violet, white and even black.

These rainbow colors are notably associated with the chakras or “centers of consciousness” as they are referred to in Cabbalah.

A Cabalistic Tree of Life featured in the frontispiece of a sixteenth-century Gospel of John, features lines of attribution to the body of Jesus on the pillar of crucifixion/Glorification. The Tree of Life rises above a sphere containing the Stairway to Heaven, the Menorah and the starry heavens. Contained within the almond is the Grail Cup, Atlas up-holding the universe, the Pillars Jachin and Boaz, Jacob’s Ladder going through the Sun, Abraham prepared to sacrifice his innocent son Isaac, the All-seeing eye, the Horn of Plenty (the cornucopia) and Heavenly Crown.

From the Cabalistic perspective, the Staff of Sapphires and the Cabalistic Tree are interchangeable symbols.

A midrashic work from c. 100 gives a history of this staff. "Created at twilight, before the Sabbath, it was given to Adam in the Garden of Eden. Adam gave it to Enoch, son of Seth, who gave it to Methuselah; he in turn passed it on to Noah. Noah bequeathed it to his son Shem, who transmitted it to Abraham. From Avraham to Isaac, and then to Jacob, who took it with him to Egypt. Jacob gave it to Joseph; upon Joseph death all his possessions were removed to Pharaoh's place. Jethro one of Pharaoh's advisors desired it, whereupon he took it and stuck it in the ground in his garden in Midian. From then on no one could pull out the staff until Moses

came. He read the Hebrew letters on the staff, and pulled it out readily. It was while investigating the phenomenon of the Burning Bush, that the Lord said to Moses:

Exodus 4:2 "What is in your hand? And he (Moses) said, 'a staff'."

Here, we need to recall that after going through the 'gate' in the Red Sea opened by Moses the Israelites spent forty years wandering in the wilderness, during which time the Israelites were fed by a miracle food called 'manna' which fell from the sky. Star food?

Soon after Joshua and Caleb return with the grapes, the wandering Israelites begin to doubt Moses (Numbers 21:5). It is at this point that the Lord sent among the people fiery serpents or seraphim (nahashim], and they bit the people, so that many of the people of Israel died. And the people came to Moses, and said, "We have sinned, for we have spoken against the Lord and against you; pray to the Lord, that he take away the serpent from us. So Moses prayed for the people.

And the Lord said to Moses, "Make for yourself a fiery [serpent] [seraph], and set it on a pole; and everyone who is bitten, when he sees it, shall live." So Moses made a bronze serpent and set it on a pole; and if a serpent bit a man, he would look at the bronze serpent and live. (Nu 21:6-9)

This pole, the serpent and the sapphire staff appear to be interchangeable or part of the same 'device'.

This is the same magic wand or staff that later appeared in the hands of Jesus who used it to perform miracles. Its transmission through the line of Seth in Jewish tradition leads us to conclude it came from Sion. No wonder it became the symbol of the Ascension of Christ, who used it to 'lift the serpent' (or wormhole).

"No one has ascended into heaven but he who descended from heaven, the Son of man. **And as Moses lifted up the serpent in the desert, so must the Son of man be lifted up, that whoever believes in him may have eternal life.**" (John 3:13-15)

Brazen Serpent. Tintoretto.

Salsbury Cathedral, England.

LIFT THE SERPENT

In my view, we being told that the Sethians possessed the secrets of the magic wand of god and must have known it is a branch from the Tree of Life, Axis Mundi or World Axis. Numerous examples of serpents coiled around a branch can be found in the world's myths and sacred traditions. The caduceus of Hermes, the Rod of Asclepius and the poles with the single entwined serpent that symbolize the Egyptian goddess Wedjat (dating to c. 3,000 B.C.) Enki's son, Ningishzidda, is symbolized by the oldest know image of two snakes coiling around an axial rod, dating from before 2000 B.C.

It has been suggested by many authors that the staff represents the spinal column and the two snakes represent kundalini.

There are two possible mentions of the staff or wand at the Crucifixion/Glorification of Jesus. First, the interchange of 'spear' and 'staff' makes me wonder if this magic staff was the Spear of Longinus that pierced the side of Christ at Glorification. Could it have been the Sapphire Staff? Or, what about the reed wand placed in Jesus hands when he went before Pilate. Remember, Moses parted the Sea of Reeds with the Sapphire Staff.

Second, Roman soldiers gave Jesus a reed for a scepter during the Mocking of Christ after His scourging. It was as hard as wood and probably originally meant to be used as a cane to flog disobedient soldiers. However, it is a symbol of royalty, power and authority and is closely related to the magic wand and the Axis Mundi. They also put upon Him a scarlet robe and a crown of thorns. Then they spat at the

Savior and mockingly worshiped Him. They took the reed from His hand and struck Him with it, beating the thorns of His crown into His head (Mt 27:29-30; Mk 15:19). Some pictures show Pilate presenting Jesus to the Jewish mob in this shameful attire with His reed scepter saying, "Behold the Man" or "Ecce Homo."

Earlier, we mentioned Jesus's statement, "Isn't it written in your law: "I said, `You are gods "(John 10:34). What we did not discuss is how do we achieve this godly state?

In John 3:14 Jesus tells us how:

"As Moses **lifted up the serpent** in the wilderness, even so must the Son of Man be lifted up. That whoever believeth in him should not perish, but have eternal life."

The exact kind of being one becomes once one lifts the serpent is discovered by following the meaning of seraph, the Hebrew word used to describe the serpent lifted by Moses. And the LORD said unto Moses, Make thee a fiery serpent (literally, a seraph), and set it upon a pole: and it shall come to pass, that every one that is bitten, when he looketh upon it, shall live (Numbers 21:8).

The Jewish Encyclopedia states seraph means "fiery flying serpent". We see them portrayed as such in Judeo-Christian art. These depictions are strikingly similar to the winged-serpents found on the walls of ancient Egyptian temples.

However, as they were developed in Judeo-Christian art, seraphim are portrayed not as serpentine, but rather as bright six-winged beings who are half-human, half bird.

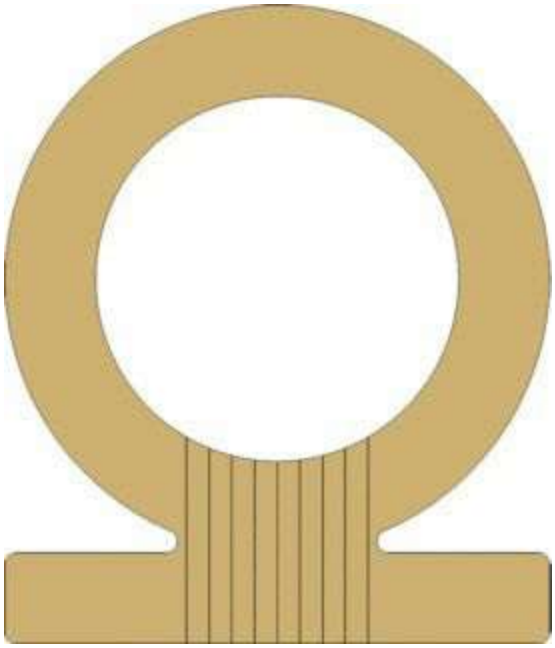
As they were developed in corresponding Christian theology, seraphim are beings of pure light and pure love and have direct communication with God. In fact, they dwell at the Throne of God. However, they don't stay there. They can

manifest in our world.

14th century wood cut of Adam's first wife, Lilith, with winged serpent.

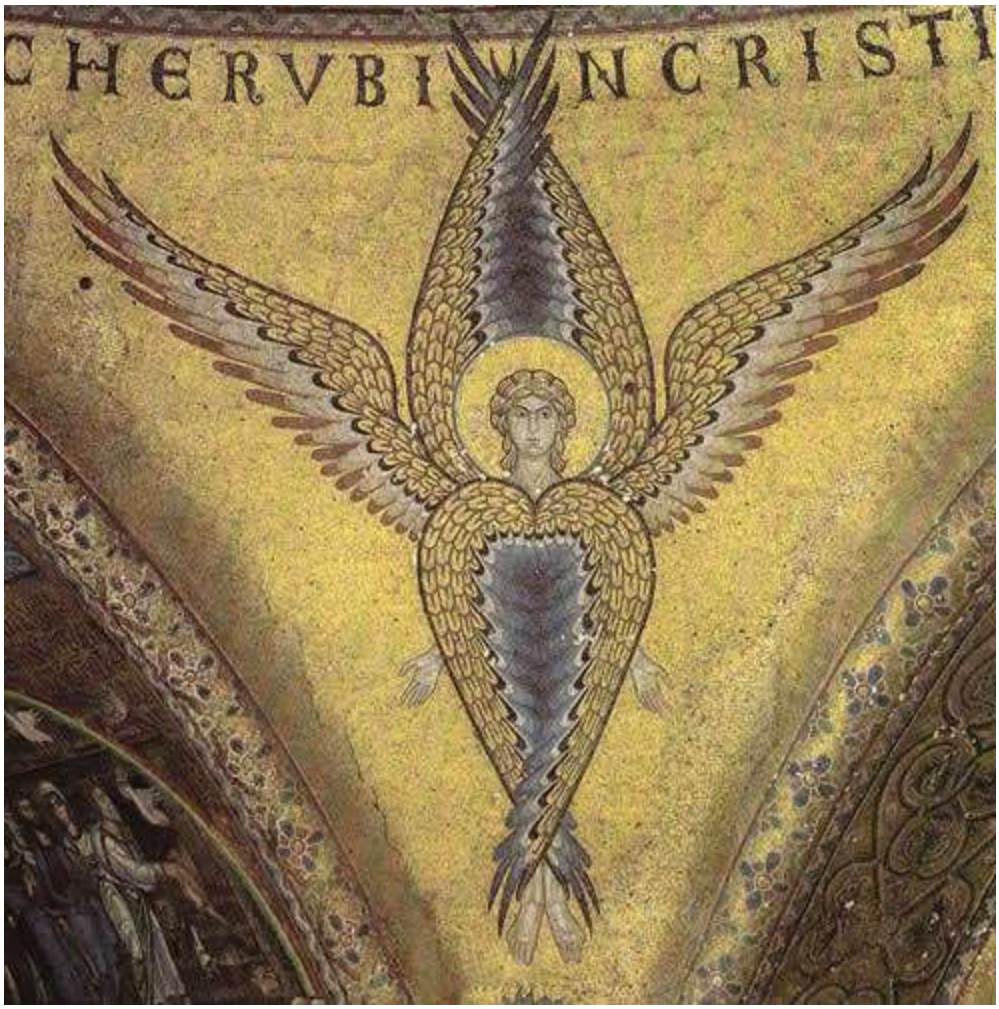
Tinteretto's Moses lifting the winged serpent.

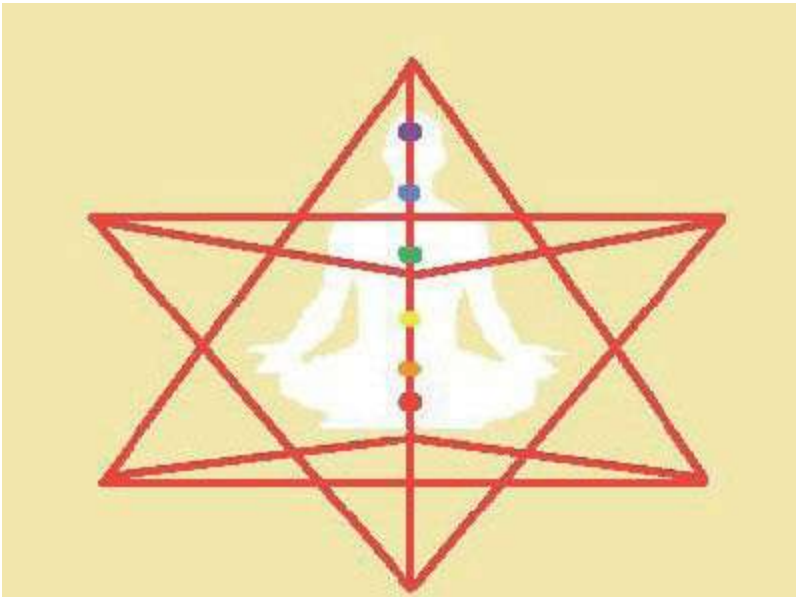
Winged serpent in Egyptian temple. It guards the magic uas staff symbolizing ‘power’ and ‘dominion’.



Egyptian Shen ring, symbol of Eternity.

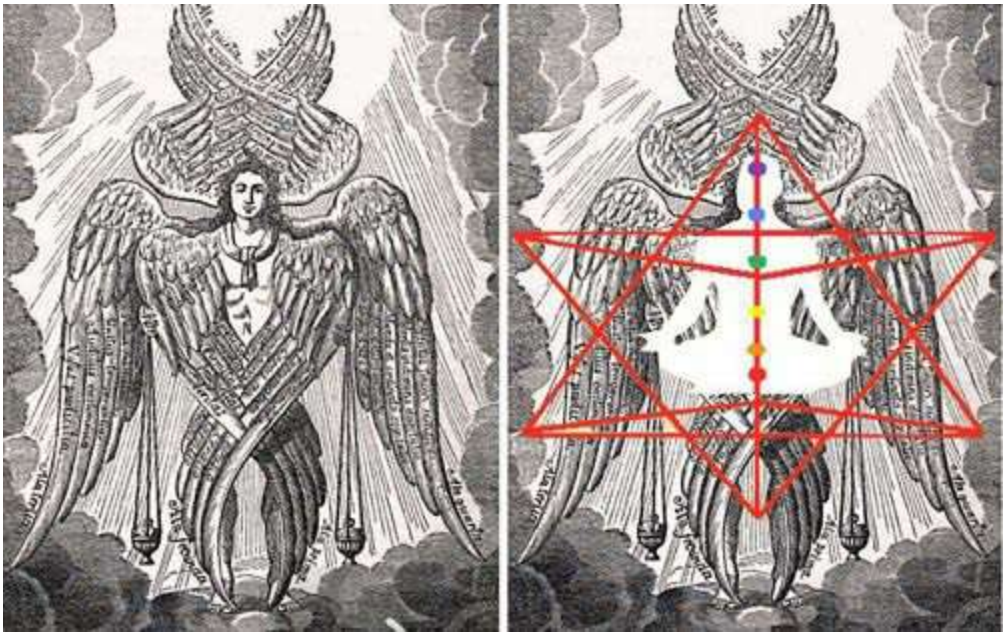
Seraphs flank the gate of Eden.





Merkaba, also spelled Merkabah, is the divine light vehicle allegedly used by ascended masters to connect with and reach those in tune with the higher realms. "Mer"

means Light. "Ka" means Spirit. "Ba" means Body. Mer-Ka-Ba means the spirit/body surrounded by counter-rotating fields of light, (wheels within wheels), spirals of energy as in DNA, which transports spirit/body from one dimension to another.



The six points of the Merkaba correspond to the six wings of the Seraphim.

Seraphim are portrayed as half-human, half-bird in Christian art guarding the (Star) Gate of Eden and at the birth and death of Jesus. On occasion, they are shown on the Cross of crucifixion or with Jesus gently cradling one.

Thomas Aquinas said the Seraphim have the quality of clarity, or brightness; which signifies that these angels have in themselves an inextinguishable light, and that they also perfectly enlighten others..." With the revival of neo-Platonism in the academy formed around Lorenzo de' Medici in Renaissance Florence, the seraphim took on a mystic role in Pico della Mirandola's Oration on the Dignity of Man (1487), the epitome of Renaissance thinking.

Pico took the fiery Seraphim—"they burn with the fire of charity"—as the highest models of human aspiration: “impatient of any second place, let us emulate dignity and

glory. And, if we will it, we shall be inferior to them in nothing," the young Pico announced.

"In the light of intelligence, meditating upon the Creator in His work, and the work in its Creator, we shall be resplendent with the light of the Cherubim. If we burn with love for the Creator only, his consuming fire will quickly transform us into the flaming likeness of the Seraphim. "Models of human aspiration: "impatient of any second place, let us emulate dignity and glory. And, if we will it, we shall be inferior to them in nothing", the young Pico announced.

According to Renaissance thought, the Seraphim are a different type of human being, a fully transfigured one. Their bodies are immortal bodies of light and are therefore able to hold the highest frequencies of love and light. We can become Seraphim by meditating exclusively on the love of the Creator, say Renaissance thinkers. In other words, if we perfect ourselves.

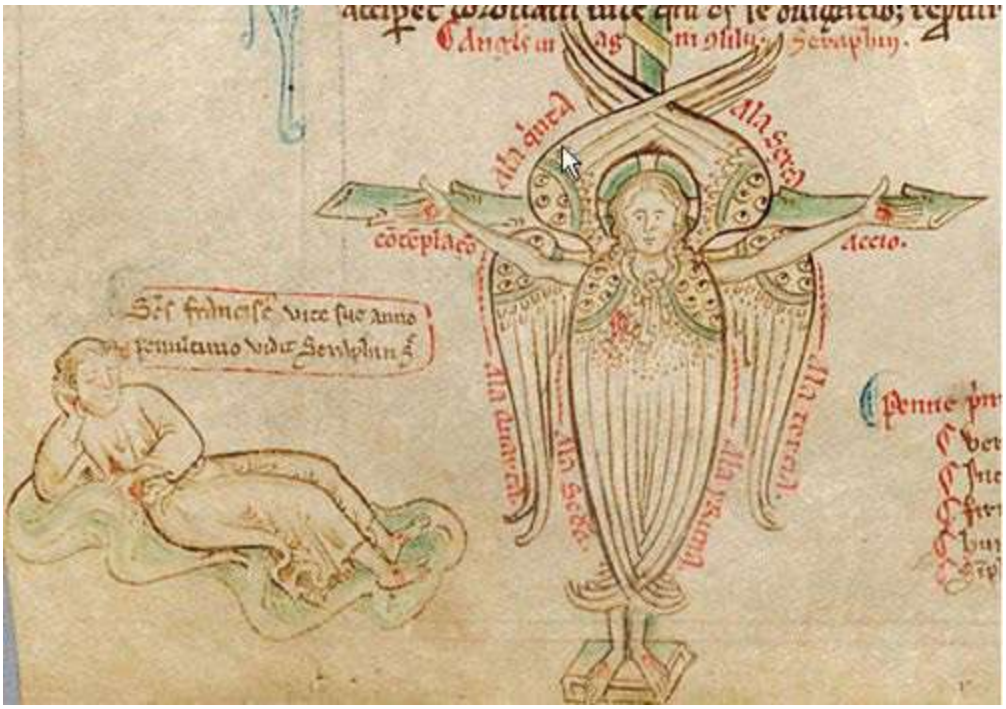
I propose there is a connection between the seraphim and the Tibetan lamas who have achieved the Rainbow Body of light and ascension into a higher order of being. In Tibetan art lamas who have entered into the Rainbow Body of light are shown with vortex-like bodies composed of swirling or spinning five-rayed or five-colored colored rainbow light. By raising the vibration of the soul, they have dissolved the elements of the human body into pure energy that manifests as five rays or bands of light. When we compare their swirling bodies to those of the seraphim we find they're a perfect match.

I believe that what the correspondence of these traditions is saying is that, through His Crucifixion/Glorification, Jesus 'lifted the serpent' and achieved the Rainbow Body, which means He became a seraph.

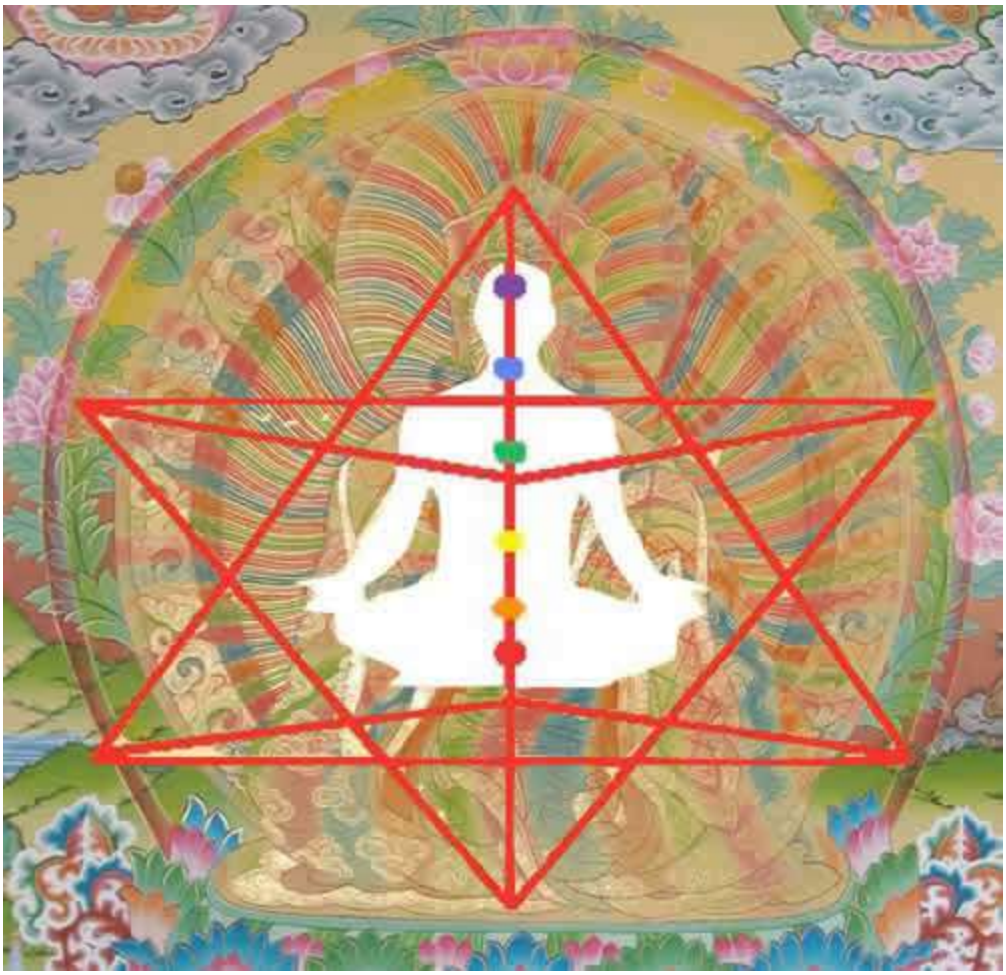
Jesus enthroned and surrounded by seraphim. Baptistry. San Marco, Venice.

Red winged seraph.

The twisting or vortex-shaped bodies of the seraphim are strikingly similar to the vortex-bodies of the perfected ones of the Tibetan Rainbow Body tradition. They appear to be the same beings.



Jesus on a green or ‘living’ cross as a seraph.



The Merkaba and the Rainbow Body.

Jesus on His winged throne. Christ Pantocrator. Fresco in the central cupola, painted by Michael of Lesnovo, 1347-1349, Lesnovo, Macedonia.

ST. FRANCIS OF ASSISI

One of the most profound post Ascension appearances of Jesus occurred in Italy in the 13th century when Jesus appeared to Saint Francis of Assisi, the Catholic ascetic, whose life arc took him from a life of wealth and privilege to self chosen material poverty and on to the highest spiritual heights, even becoming known as “Jesus’ brother” and the Second Christ. This title was bequeathed upon him when he

became the first person to receive the stigmata, the five wounds of the crucified Christ. This happened through a profound mystical encounter with an apparition of Jesus as a seraph who beamed five rays of light into Francis's flesh.

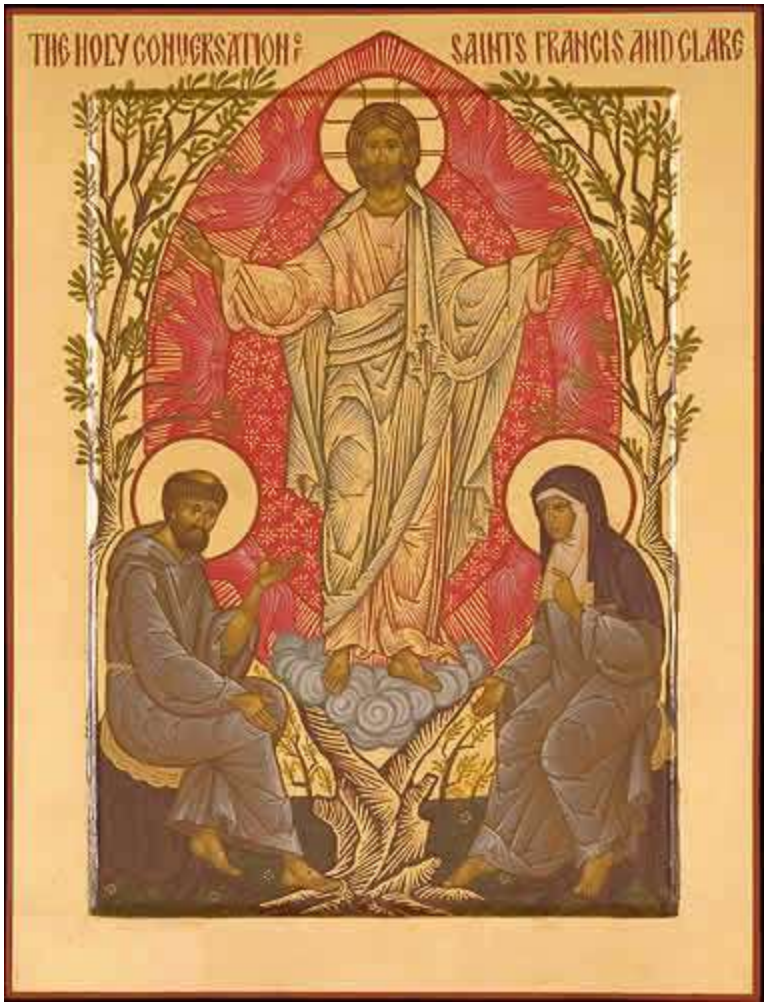
Francis was understood by his contemporaries to be someone completely taken over and transformed by his spiritual desire to link with Christ. It was his desire, say some observers, rather than a profound mystical experience with an apparition of Jesus that transformed Francis and caused the stigmata wounds. (Of course, some believe the gentle holy man's 'legendary' physical ailments were due to malaria and an eye infection contracted in Egypt.)

The likely source for this linkage is THE REMEMBRANCE OF THE DESIRE OF A SOUL, written by Thomas of Celano soon after the death of Francis. Thomas recounts Francis's vision of Jesus speaking to him from the Byzantine image of a crucified Jesus at San Damiano, a dilapidated church near Assisi. Christ is alive on the crucifix. His eyes are wide open, as if contemplating his ascension, which is portrayed just above his head. The voice from the crucifix commanded Francis to "go rebuild My house." As a result of this vision Francis went about repairing the church at San Damiano and reforming the Catholic Church.

Thomas says soon after the vision (which is thought to have occurred in 1205) Francis's body began to change. "From that time on, compassion for the Crucified was impressed into his holy soul. And we honestly believe the wounds of the sacred Passion were impressed deep in his heart, though not yet on his flesh."

Thomas believed that the seeds of the stigmata were planted in Francis's gentle heart at the moment the Crucifix spoke and would later manifest/germinate in his body as the

stigmata after Francis's encounter with Jesus as a seraph. But that happened later.



Icon of the Holy Conversion of Saints Francis and Clare. Marek Czarnecki. Commissioned by the Holy Trinity Franciscan Friary, Harlan KY. An original prototype, designed to illustrate an event from the saints' lives. Francis and Clare would retire to the woods near Assisi to converse with each other. The villagers of Assisi, seeing a red glow over the forests ran with buckets of water to douse what they assumed was a fire. Instead, they found Francis and Clare, seated in a clearing, rapt in conversation surrounded by a holy fire. The icon shows the fulfillment of Christ's promise in the gospel: "Where two or more are gathered in my name, I am there with them". The figure of the Risen Christ is in their midst, blessing and connecting them from within a red mandorla of seraphs.

In 1209 Francis took a respite from rebuilding churches around Assisi, gathered a small group of followers and courageously headed to Rome to seek papal authority from

Pope Innocent III to launch a new monastic order based on piety, poverty and service. In stark contrast to the powerful pope, who in July, 1209, launched a monstrous genocidal attack on the 'heretical' Cathars of Southern France, exterminating as many as one million men, women and children, Francis was humble and selfless, and becoming widely known for living a godly life in Assisi. Prior to his arrival, Innocent had a dream in which he saw a humble man dressed in a robe supporting the Lateran basilica in Rome. Innocent approved Francis's request. Fed by his friend, Saint Clare, Francis opened the doors to a new order of the Church. This one was open to heretics.

I am utterly fascinated by the concept that a piece of art, in this case a crucifix, could transmit a holy message to Francis.

Additionally, I wonder if it is possible that an additional layer of mystical or sacred energy was also transmitted to Francis through the San Damiano Crucifix.

A biographer of Saint Francis, Bonaventure of Bagnoregio, lends support for this, writing in THE MAJOR LEGEND OF SAINT FRANCIS that, through the stigmata, the "true love of Christ transformed the lover INTO HIS IMAGE."

One needs to analyze their own heart and what happens to their heart when they truly love something or someone to comprehend the statement, "The true love of Christ transformed the lover INTO HIS IMAGE."

Our question is whether or not it is possible for the "True Love" frequency of Christ to have been transmitted through the painting of a crucified Jesus.

Art, especially sacred art, has extraordinary, even supernatural, power. Saint Catherine of Siena received the stigmata from a crucifix. I saw our Lord fastened upon the

cross coming down towards me and surrounding me with a marvelous light...Then there came down from the holes of his blessed wounds five bloody beams, which were directed towards the same parts of my body: to my hands, feet, and heart. This was how, according to legend, Saint Catherine of Siena described receiving the stigmata.

Saint Catherine receiving the stigmata in five rays beaming from a painting of a crucified Jesus. Domenico Beccafumi. 1513-1515. Getty Museum

The basic premise of palmistry is that what is in the mind, manifests in the palms of the hands. Psychologist Dr. Mario Martinez, who studied stigmatics for the Vatican, states in his theory of Biocognition that "where the mind goes, the biology follows." He documented the case of a woman in California who exhibited the stigmata wounds after obsessively reading about the Crucifixion.

From this we may deduce that it is possible that Francis's faith in and desire (obsession?) to be like/with the crucified Jesus alone sparked the bodily transformation. Additionally, his reflection on the True Love of Christ (rather than his

suffering) could have transformed him into his image.

However, according to the story of Saint Francis, there was indeed another force involved. An apparition of Jesus as a seraph angel appeared to Francis, and in a moment of seraphic ecstacy, ‘beamed’ him the stigmata wounds.

As the story goes, during the Lent of 1224, Francis was meditating on Mount Alverna, near his home in Assisi. His mind and heart tuned, as he frequently did, upon the suffering of Christ. While pouring out his love for Him, we are told, Francis beheld the crucified Christ borne aloft by six wings (as a seraphim). In a moment of seraphic ecstasy, he who had sought to imitate Christ in all things, actually received the marks of crucifixion on his body.

For some, accepting this story requires too large a leap of the imagination. Church authorities have not recognized St. Francis’s stigmata as “divine intervention”. Pope Benedict XIV (1740-1758) said he was "doubtful." St. Francis de Sales (1567-1622) at first believed the marks were the result of heavenly action but later came to judge them as "a product of strong compassion in a person thinking about Jesus' suffering." Pope Pius (1846-1878), like many of his predecessors, believed that St. Francis' stigmata were "historically certain but not an article of faith." The Church's opinion is that this phenomenon occurs only in ecstatics, persons in a state of "ecstasy," reportedly a common denominator in all stigmata claims.

Ecstasy is described as an intensely emotional state in which rational thought and self-control are absent. It is a late 14th century word meaning “in a frenzy or stupor, excited.” It’s from the Greek ekstasis, meaning “entrancement.” Ecstasy is further defined as:

The state of being beside one's self or rapt out of one's

self; a state in which the mind is elevated above the reach of ordinary impressions, as when under the influence of overpowering emotion; an extraordinary elevation of the spirit, as when the soul, unconscious of sensible objects, is supposed to contemplate heavenly mysteries.

One theory states that ecstasy is the product of the anointing oil. Like the star food of RevMaj it is hallucinogenic and produces visions of Christ. In Astrotheology and Shamanism, Jan Irvin and Andrew Rutajit observe that there are many oils that the shamans use to generate God within and to go out of the body. As they suggest one method of administering the oil involves harshly shaving the scalp ,called a tonsure, and applying the anointing oils directly onto the crown chakra. Like monks, St. Francis, has the top of his head bald, leaving a ring of hair around their heads. The anointing oil served as a marinade for the skull caps these men wore.

Irvin and Rutajit propose this oil was entheogen based. The skullcaps were soaked in this psychedelic oil or were used to protect the hallucinogenic oil on their heads. Placing the psychoactive oil on a fresh razor burn, they reason, would provide an easy method for the transferring the oil to the bloodstream. The ring on their heads would behave like a sponge, soaking up any excess oil.

As they document, shamans throughout the world eat the Amanita muscaria mushroom to promote astral projection and out-of-body-experiences. This star food enabled them to open holes in heaven and to fly with the angels.

The Stigmatization of Saint Francis. Fra Angelico. Golden rays extend from the red winged Jesus as a Christ Angel directly to Francis. Jesus is considered to be a being of pure light and pure love. He is shown surrounded by a rainbow in Resurrection art and on a rainbow throne in Last Judgment scenes. This is the Rainbow Resurrection Body of Christianity and, I suggested, it is the same as the Rainbow Body of light and the higher frequency body of the seraphim. Additionally, the five stigmata beams or rays coming from Jesus correspond to the five rays of the Rainbow Body of light (and the Five Seals).

THE KIT OF THE CHRIST ANGEL

Some are uneasy with the implications of this account. It raises profound questions, beginning with did Francis enter the transformative state of ecstasy through a hallucinogen, and why did Jesus appear as a seraph? Was this encounter a vision or what it real?

As I propose, the Resurrection Body of Christianity, the Rainbow Body of light and the higher frequency body of the

seraphim are all the same. Jesus's appearance as a seraph to Francis tells me He is demonstrating His abilities as an Ascended being.

One can only presume to imagine the ecstasy a holy man like Francis must have felt were he touched by the full-spectrum Rainbow Light Body/Resurrection Body of Jesus.

I find it more than fascinating that, at one time, the Franciscan Order - the successors of Francis - are said to have guarded the Instruments of the Passion or the Arma Christi. The are all the tools or impliments of the Crucifixion.I call it 'the Kit'. The Franciscans hold a convent (Monastery) in Mount Zion, near the Zion Gate outside the walls of the old city of Jerusalem. The Franciscan order has been entrusted by the pope with the upkeep of the Holy Land Christian shrines since the 14th century. They are known as the Custodians of the Holy Land and the Kit.

As I will elaborate in a future work, I believe the Kit (symbolized by serpent on a pole) is a symbol for collection of tools that are periodically reassembled, disassembled and passed along.

Its purpose?

To open the stargate. It's the Stargate Kit. This is why the core pieces of the kit - the cross, the crown, the lance and the sponge - are shown in the hands of the angels swirling around the gateway/Throne and in the Russian icons we will examine momentarily where the Kit is shown around the empty Throne of the Second Coming. This art suggests the Kit stored in Heaven in between uses.

An example of the disassembly occurred when the reformer King Hezekiah came to the throne of Judah in the late 8th century BCE, "He removed the high places, broke the sacred pillars, smashed the idols, and broke into pieces the

seraph that Moses had made: for unto those days the children of Israel did burn incense to it: and he called it Nehushtan (2 Kings 18:4).

John's direct comparison of the Crucifixion to the 'lifting of the serpent' suggests this kit, disassembled by Hezekiah, was reassembled at the time of Jesus.

Angels swirl around a dove (the galactic core?) and carry the Arma Christi or the Kit. Pietro d Cortona, S. Maria in Vallicella, Rome.

In my view, Pilate witnessed Jesus assemble the Kit. What he is saying is, "Behold the Man who holds the Sapphire Staff, the Crown of Salvation., the Breastplate of Righteousness. He is ready to transform into a light being, 'lift the serpent' and enter the mouth of the wormhole or stargate!"

All of this symbolism comes together in a fabulous 18th century Franciscan-inspired Russian painting from the Banca Intesa Collection of Russian Icons. Jesus is portrayed as a

seraph on the cross and enfolded within the sacred heart.

The way I read it, the crucifixion/Glorification was an event in which Jesus assembled the Kit and transformed into a seraph (= Rainbow Body of Light). This painting contains many of pieces of the Kit. The complete list is provided. See how many you can find in this painting.

My conclusion is this concept of the Seraphim (‘winged serpent’) traveling up and down the Living Tree is the meaning behind "the Serpent and the Cross" and ‘lifting the Serpent’.

Another name for this Tree is the Column of Glory, which we will examine momentarily.

FIND THE ARMOR CHRISTI (THE KIT)

The Cross on which Jesus was crucified (True Cross), either depicted alone or with the crosses of the two thieves.

The Crown of Thorns.

The pillar or column where Jesus was whipped in the Flagellation of Christ.

The whip(s), in Germany often birches, used for the 39 lashes.

The Holy Sponge set on a reed, with which gall and vinegar were offered to Jesus.

The Holy Lance with which a Roman soldier inflicted the final of the Five Wounds in his side.

The Nails, inflicting four wounds (hands and feet).

The Veil of Veronica.

Other common ones are:

The reed which was placed in Jesus' hand as a scepter in mockery.

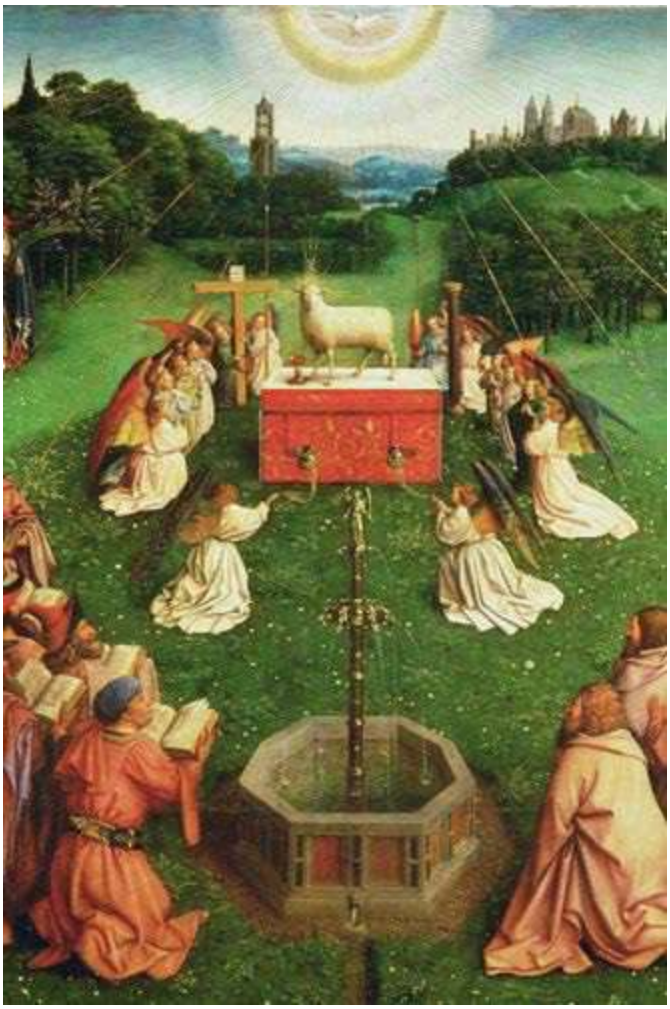
The purple robe of mockery.
The Titulus Crucis, attached to the Cross. It may be inscribed in Latin (INRI, Iesus Nazarenus Rex Iudaeorum), Greek, Hebrew, or some other language.
The Holy Grail, the chalice used by Jesus at The Last Supper, and which some traditions say Joseph of Arimathea used to catch his blood at the crucifixion.
The Seamless robe of Jesus, and the dice which the soldiers cast for it.
The rooster which crowed after Peter's third denial of Jesus.
The vessel used to hold the gall and vinegar.
The dice with which the soldiers gamed for Christ's robe.
The ladder used for the Deposition (removing the body of Jesus from the cross for burial).
The hammer used to drive the nails into Jesus' hands and feet.
The pincers used to remove the nails.
The vessel of myrrh, used to anoint the body of Jesus, either by Joseph of Arimathea or by the Myrrhbearers.
The shroud used to wrap the body of Jesus before burial.
The sun and moon, representing the eclipse which occurred during the Passion.
Thirty pieces of silver (or a money bag), the price of Judas' betrayal.
The hand which slapped Jesus' face.
The chains or cords which bound Jesus overnight in prison.
The lantern or torches used by the arresting soldiers at the time of the betrayal, as well as their swords and staves.
The sword used by Peter to cut off the ear of the High Priest's servant (sometimes a human ear is also represented).
Sometimes the heads of figures from the Passion are shown, including Judas, Caiaphas, or the man from the Mocking of Christ spitting in Christ's face.

Shown below is an image of the Arma Christi or the Kit from a 14th century book shelved in the Royal Collection of the British Library. Its divided into a series of 38 compartments, each of which depicts an instrument of the passion or some other object or event emblematic of the passion - the hammer, the cock that crew three times, the dice, the pelican, the wound in Christ's side, and so forth. Here, each square has a carefully decorated background, usually with a geometric or otherwise repetitive patterning. On the central axis are the chalice, the Host, the Crucifixion, the Man of Sorrows, and the Veronica (the imprint of Christ's face on St Veronica's

handkerchief). The text declares that whoever recites the prayer 'Ave facies praeclara' and looks at the image with devotion will receive an indulgence of three years and may experience a Beatific Vision of Christ in which the “glory” pours upon the meditator.

Page from the Omne Bonum, a 14th century book. Mediation on symbols of the Arma Christi and the face in the center was believed to lead to a Vision of Christ.

Psalter and Hours of Bonne of Luxembourg, Arma Christi flank a mandorla or gateway.



The Mystic Lamb, Jan Van Eyck.
The Lamb who stands upon Mount Sion is the symbol of the Holy Balm secreted by the heart (of the sun) that enables us to open the door to Sion (or Sun).
This balm is an essence or substance that literally transports its wearer into a parallel plane - another dimension of space-time.
The angels hold the Arma Christi or 'Instruments of the Passion'. These include the cross, the crown of thorns, the Spear of Longinus and other items.

THE COLUMN OF GLORY

The eleventh-thirteenth centuries may be called the Gnostic Renaissance in Europe. They were marked by an effervescent

resurgence in Europe of spiritual movements of clearly Sethian Gnostic nature. Francis of Assisi was deeply influenced by these teachings, especially of the Cathars and Troubadours of Southern France. Though a Catholic, Francis wove threads of their teachings into his 'repaired" form of Christianity.

The Cathar mystics called themselves the Albigenses. They were known as the "Good people," Bon (French for 'good'). Coincidentally, or not, Bon is Tibet's oldest spiritual tradition and is the lineage out of which the Rainbow Body teaching emerged. Their Italian name "Cathari" is from a Greek root signifying "the Pure Ones". They claimed to possess the true secret teaching of Jesus, one composed of symbols and known as "the Book of Love." They were massacred by the Catholic Church in the first European genocide from 1200-1244 to prevent the Book of Love from gaining widespread acceptance.

Space allows us to only point out a few of Cathar correspondences to our search. For more, please see my books The Illuminator and The Crystal Halls of Christ's Court.

First, In Montsegur and the Mystery of the Cathars Jean Markhale notes that the Cathars recited the Lord's Prayer in a heretical form. This prayer was revered as the prayer spoken by the angels before the sapphire throne of Christ. Instead of daily bread, the Cathars said **bread beyond** substance (star food?)

Second, the Cathars worshipped Jesus as an angel of light who had entered human affairs to deliver a spiritual technology for escaping earth life and to cross into the Kingdom of Light via the Tree of Life (to Sion). The 'church'

that formed around it was known as AMOR or love.

Sadly, very little remains of the original Cathar revelations. What we know about them is told from the perspective of the monsters who condemned and murdered them.

However, Lynda Harris, author of The Secret Heresy of Hieronymous Bosch has presented a controversial theory that key elements of the Cathar teaching resurfaced in the early 17th century. She provides evidence that the enigmatic Flemish painter, Hieronymous Bosch (1450-1516), inherited the Cathar symbol code and concealed it within his extraordinary, dreamlike and sometimes grotesque paintings in an effort to preserve and advance Cathar teaching.

One of his most well-known triptychs is The Garden of Earthly Delights, housed today in the Prado, Madrid. The strange and haunting imagery woven throughout this and indeed all of his work creates a consistent and symbolic visual language unique to Bosch. But was it derived from the Cathars?

Another explanation is that the symbols are mysterious precisely because they were intended to be inaccessible except perhaps to a small audience of initiates such as the members of a secret or hermetic society. A group known as Homines Intelligentiae or the "Brothers and Sisters of the Free Spirit," has been suggested by some historians as the possible patron who commissioned Bosch's most intriguing works. This group was part of a heretical movement that had spread throughout Europe that sought to combat the all powerful Church of Rome. This coalition of free thinkers was influenced by the Adamites, an offshoot of the Carpocration Gnostics of the second century AD who called their church "Paradise" and sought to return humanity to Adam and Eve's state of original innocence.

Harris begins her discussion of Jesus and the Column of Glory with one of Bosch's paintings from the Flood roundrel at Rotterdam. In the background we see a saved soul receiving his robe of light or Beaming Garment from an angelic messenger. Then, this soul kneels before Jesus, who is portrayed as a being of light. She notes that the Cathars identified Jesus with the Tree of Life, the tree or column which reaches to heaven or the Land of Light (Sion). Further, she says, the Cathars and Manicheans envisioned this as a real channel, through which the saved souls freely traveled. I envision the Kit as the tool that opens this channel.

A saved soul meets Jesus in Bosch's roundrel from Rotterdam.

Jesus is equated with this column or pillar in Coptic Manichean psalms. One of these psalms refers to Jesus as

‘The Perfect Man in the Pillar’. From this we may speculate that a Cathar may have equated the luminous Jesus with the Pillar of Light, Column of Glory or Christ Column (the Kit).

We see this column rendered as a crystalline tube of light in Bosch’s phenomenal triptych called the Altarpiece of the Hermits. In it, Saint Jerome kneels before a Catholic image of the Crucifixion. We see a dead Jesus attached to dead wood.

In the lower left, we see a glassy cylinder - the Column of Glory. Inside is a rising Cathar soul - surely a being of light - ascending past the Sun and Moon.

It is possible, says Harris, that this painting was inspired by the Cathar version of the Vision of Isaiah, an apocryphal book whose text describes the prophet Isaiah’s visions of the seven heavens. As in Bosch’s painting, these heavens are layered upon one another. This text was used as a meditation tool to induce visions of the afterlife. Bosch may have experienced this otherworldly visions himself or was given explicit descriptions by initiates who had this experience.

As we can see in the detail, the column in Bosch’s St. Jerome is divided into four layers that rest on a semi-circular pink base. This represents the earthly world. The pink base is met by a seal of spiky, entwined branches that resemble the Crown of Thorns. This represents the border between earth and Heaven. As the Cathar soul rises above this seal, it infers that this is a perfected human who has transcended the entanglements of earth life.

Above the ‘Crown of Thorns’, the freed soul ascends through a dark layer, filled with stars. A star gate. This leads to a blue band, which could be Heaven. Above it is another layer of stars, a crescent moon, and a bright, radiant sun. This is spiritual is Sion. As Lynda Harrris writes, this “is metaphorically the shining ‘head’ of Jesus’. It is the soul’s

final goal - a kind of portal, which leads to the Land of Light."

In my view, this is the penultimate example of beaming in the pre-technological world.

The Altarpiece of Hermits.

The Column of Glory or Christ Column of the Cathars and Manicheans is also represented in one of the most haunting paintings ever known. Its usually called Ascent to the Empyrean and is the fourth of the "Afterlife" panels by Hieronymus Bosch in the Palazzo Ducale in Venice and presents a visionary scene of human souls ascending towards a tunnel leading to a glowing Heavenly Paradise. The depiction of an awaiting world of light accessed through a tunnel of light is consistent with the testimonies of people who have returned from the threshold of death.

In this extraordinary painting, we see a number of souls ascending to a stargate composed of concentric rings

suspended above the clouds. As the soul rises it appears to become less and less dense until it dissolves into a radiant being of light once inside the tunnel. Waiting is a solitary figure - the Light Twin or the Messenger (?) This illustrates the Cathar and Manichean belief that the saved (whole, holy, complete, perfected) souls would regain their original immaterial light bodies before ascending to the Land of Light or Sion.

As Lynda Harris observes, “the unearthly light at the end of Bosch’s tunnel is a place totally removed from everything to do with the physical world.” Entering the Land of Light requires that we leave behind ALL earthly attachments. Everything. Even the most developed Cathar adepts themselves, called Perfects, have difficulty leaving it all on Earth. This is the reason for the intermediary purification realm in the Cathar scheme. Unlike the punishing Christian purgatory, the Cathar ‘bridge world’, called the New Earth, was viewed as a garden of delight where souls could re-orient themselves to their original perfection. In a Cathar work called the Manichean Treatise, we are told the tree of life and its fruits are found in the New Earth. It also alludes to Jesus as the tree of knowledge and Column of Glory. The spiritual sun of the New Earth, Sion, never sets there.

This is the Star Gate of Sion.

The Ascent of the Empyrean. This is the Christ Column of Glory from the ‘face on’. It is the mouth of the wormhole, the stargate to Sion.

HE WALKED THE AMERICAS

Native American legend has Jesus appearing to the star nations of America. L. Taylor Hanson’s book He Walked the Americas is an invaluable source of legends from coast to coast telling of Jesus’s activities in America. She tells of one appearance before the Pawnee People of Oklahoma.

“Then a fire lit up the east sky, where cloud banks had been piled up, and everyone turned in wonder as consternation hushed the chanting. Suddenly He was there among them! Like a creature from another planet, shining with a strange radiance, each hair on His head luminescent, a weird glow rippling from His garments and His sea-eyes flashing with lightning, He stood staring at the Pawnee People.”

Ms. Hanson recounts a Seneca story of the Prophet leading the Chant of the Dawning. This was a prayer chant He had taught the people. Everyone joined in and then, suddenly, a miracle happened.

“Before anyone else saw the sunlight, a golden shaft of radiant beauty came down from some clouds banked high with fire-light, and touched the curling hair of the Prophet, diffusing itself like a halo until He stood, a luminous creature, painting all the ground around Him with gold.”

“The people then fell down saying? “’Behold He is indeed the Dawn God who has come to walk among us! And ‘He draws his power from the Star of the Dawning.”

The Star of the Dawning is Venus, the Morning Star.

My fresh perspective on this belief my research reveals is that Jesus appeared in America in light body or Rainbow Body form.

THE BOOK OF MORMON

In the theology of the Church of Jesus Christ of Latter-day

Saints (or Mormons), Jesus appeared to the inhabitants of the Americas following His Resurrection in Jerusalem.

According to the Book of Mormon, Jesus descended out of heaven and appeared to the children of Nephi, a "lost tribe" of Israelites who came to ancient America. After blessing them, healing them and delivering the Sermon on the Mount to them Jesus called twelve disciples to organize His church in Americas (3 Nephi 11:18; 3 Nephi 12:1-2). After Jesus's appearance in America, peace and prosperity reigned in America because of the people's devotion to Jesus and his teachings, especially about righteousness.

Mormonism originated on April 6, 1830 in Western New York, when a young Joseph Smith was contemplating and praying over the confusing doctrines of the church in a grove of trees. He says that during his prayer, Jesus appeared to him in a "pillar of light" (as He did in RevMaj) and instructed him not to join any churches. Several years later Smith said that an angel named Moroni directed him to a nearby hillside where indigenous American prophets had buried a book written on golden plates. Smith claims to have translated the plates, with the help of the biblical Urim and Thummim*, and in March 1830 published the Book of Mormon, after Mormon, the ancient prophet-historian who compiled the book.

* Mormons believe the Urirm and Thummin were a set of transparent ('diamond like') crystals bound by a silver bows into a set of spectacles that Smith found with the golden plates. They enabled Smith to translate, interpret and reveal the secrets within the plates.

Joseph Smith is visited by the ascended Jesus in light being form.

Smith hoped to establish the city of Zion, the New Jerusalem in North America. He envisioned Zion as a utopian collaboration or association of the righteous or "pure in heart" that, ultimately, would encompass the entire continent of America. Again, "Zion" (Sion) is referenced in Joseph Smith's inspired Book of Moses in the Pearl of Great Price, where Enoch founds a city for the righteous descendants of Adam **through the line of Seth**. This city became so righteous and pure that it was translated (a Mormon term for 'beamed') from Earth and brought to the presence of God. Mormons believe this is Kolob, the center of the galaxy. Left behind was

Methusaleh and his family (including Noah) who were charged with repopulating the earth with righteous people. These are the 'remnant' of Shir we came upon earlier.

Mormons believe that, at the Second Coming, Zion/Sion, the City of Enoch, will return to earth from the center of the galaxy. This belief corresponds with the Mayan prophecy concerning the return of Quetzalcoatl from the galactic center.

THE SERPENT ROPE AND THE WORMHOLE

Further, in the minds of some Mormons, Jesus is equated with Quetzalocatl, the 'Feathered Serpent' of Mayan tradition.

Joseph Allen's accumulation of various written accounts establish the beliefs regarding Quetzalcoatl that parallel the story of Jesus:

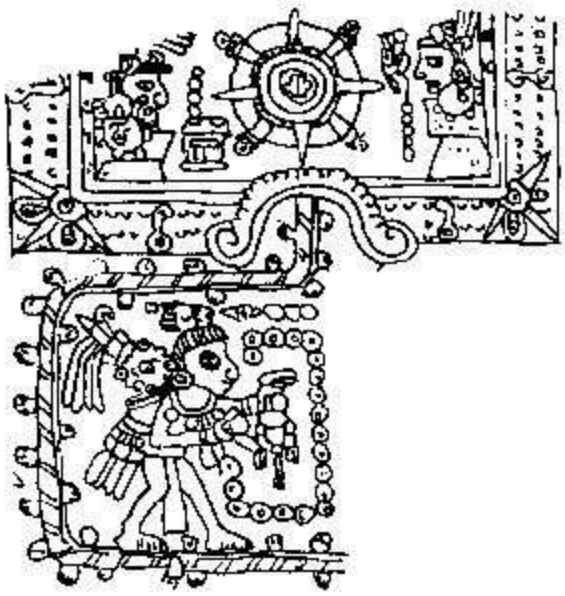
He was born of a virgin. He was associated with a new star. He performed miracles. He taught the practice of baptism. He was associated with the cross. He was a symbol of death and resurrection. He sent disciples to preach His word. He prophesied of future events. He promised He would come a second time. He was the Creator of all things. He caused a great destruction in Central America circa 34 A.D. His children will become lords and heirs of the earth.

According to Maya prophecy, as decoded by John Major Jenkins in Maya Cosmogenesis 2012, a rebirth of Quetzalcoatl is expected to return in 2012, which marks the end of the Mayan calendar. As is the custom with other Mayan deities,

Quetzalcoatl will leave the celestial throne at the galactic center and will emerge through a hole in the sky riding upon a cosmic conduit or portal called a “serpent rope”.

Jenkins lifted this serpent and proposed we can swap the archaic or shamanic term “serpent rope” for “wormhole” and interpret the rebirth of Quetzalcoatl and other deities as a wormhole event.

I am in absolute agreement with him and find it simply phenomenal that, as we turn the wheel on a new spiral of evolution in 2012, the concept of the stargate and wormhole is the guiding light of our physics. It brings with it otherworldly knowledge and a new and better understanding of ancient otherworldly beings. They are stargate traveling, time travelers.



The stargate to Sion is opening. Quetzalcoatl, aka Nine Wind, descends from the celestial birth place on a serpent rope or celestial conduit.

Russian 18th century icon of the Last Judgement.

THE RUSSIAN SERPENT ROPES

There is an utterly fascinating correspondence between the Mayan symbolism and that of Russian Last Judgment icons which depict a serpent (rope) linking Heaven (the galactic core) and earth.

As David M. Goldfrank notes in his article, “A Problem of Last Judgment Iconography,” the snake suddenly appeared in

late medieval (c. 1450) Ukranian and Russian Last Judgement iconography. It usually has twenty or more rings representing stellar ‘tollbooths’ through which the soul must pass after death. These represent the torments the human soul must go through in order to return to the Kingdom of Heaven. I believe it can be thought of as the spiritual ladder or stairway to heaven and the path of perfection. The “tollbooths” are stargates the soul passes through on its way to Sion. Is the ringed snake also the Mayan “serpent rope/wormhole”?

The icons shown here show the complicated iconography of this style of Last Judgment icon. We see five horizontal zones with a central axis (‘tree’) around which climbs a ‘rope’, ‘chain’ or ‘rosary’ of planets. The ‘serpent-rope winds’ around the Cross, and other instruments of the Passion or… **the Kit**. In Russia, the Kit was called Etimasia or the Throne of the Second Coming. The Greek verb hetoimasen means “to prepare” or “preparation.” As I noted, reassembling the Kit is part of the preparation for the return of Christ. For the later Byzantines the Etimasia was the "sign of the Son of man" of Matthew 24:30: "And then shall appear the sign of the Son of man in heaven: and then shall all the tribes of the earth mourn, and they shall see the Son of man coming in the clouds of heaven with power and great glory".

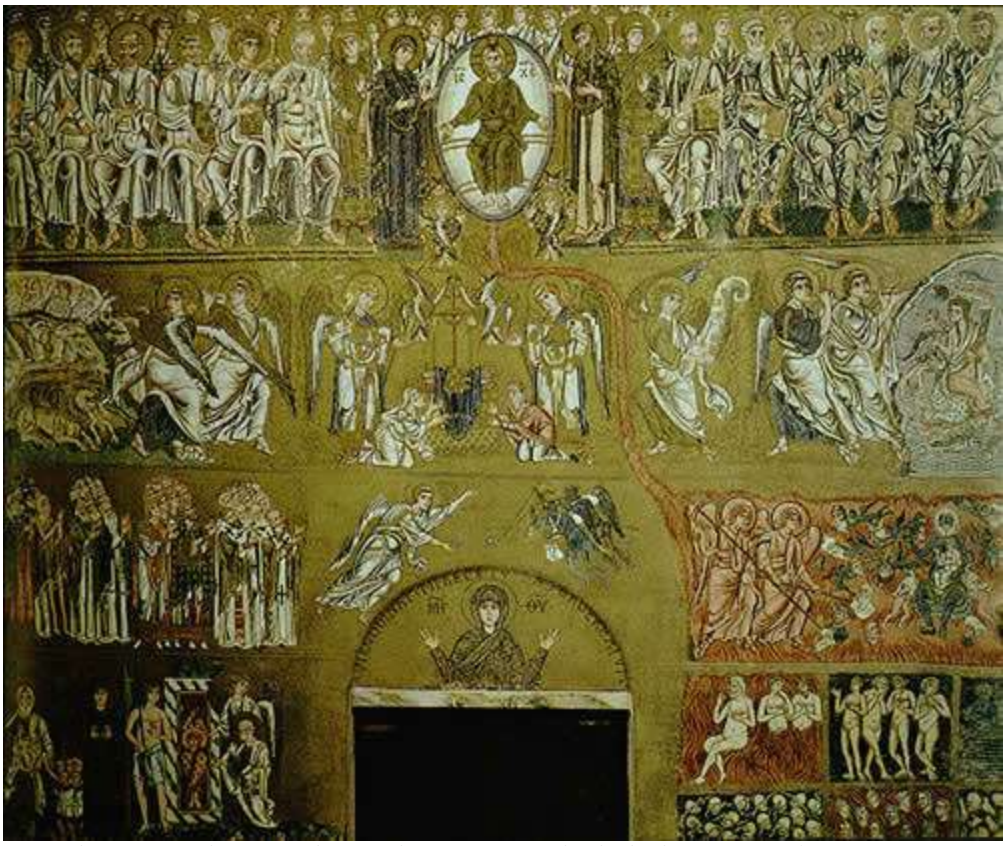
The Kit or Etimasia. Reassembling the Kit is part of the preparation for the arrival of the stargate traveler(s) from (to) Sion.

In this version from 14th century Russia, Jesus is enthroned top right. A secondary ‘rope’ or cosmic conduit can be seen running from the throne to the earthly zone.

In the lowest zone of this Russian Last Judgement scene, we see the righteous in line waiting to enter past St. Peter, who stands at the door to a tower. The Ascended Christ is shown enthroned at the end of the serpent’s mouth (which is wrapped around Adam’s foot). He is in Sion in a blue orb or mandorla flanked by Mary and John the Baptist. He is surrounded by the ‘just humans made perfect’. Above Him, is the Father in a red orb composed of concentric rings. The uppermost zone features two angels holding a scroll filled with a sun, moon and stars.

Last Judgment (late 15th century, Novgorod school, Tretyakov Gallery, Moscow). Note the serpah in the tower in the lower zone guarding the gate.

Last Judgment. 15th century Novogorod school.



The Last Judgement, late 11th century, Cathedral of Santa Maria Assunta, Torcello, Venice, Italy.

The inspiration for the Russian serpent rope may have come from the 7th century Assumption Cathedral in Torcello, Italy, seven miles out into Venice's lagoon. The cathedral's high entry wall is filled with a mosaic divided into seven horizontal layers. The iconography for this remarkable version of the Last Judgement was developed in the East and imported to Venice from Byzantine mosaicists. Jesus is enthroned in the top zone in an egg-shaped sphere flanked by two seraphim. A red conduit extends from the 'egg' to the earth zone. This conduit is the river of hell fire.

Beneath Jesus is the empty throne (hetimasia) with the instruments of the Passion (the Kit) guarded by Seraphim.

The lunette over the door features Mary with hands lifted in prayer. The Archangel Michael weighs souls above her.

Christ in majesty with seraphim supporting the throne.

The empty throne (hetimasia) with the instruments of the Passion (the Kit) guarded by Seraphim, late 11th century, Cathedral of Santa Maria Assunta, Torcello, Venice, Italy.

11th century Byzantine Last Judgement. Bibliotheque Nationale de France, Paris.

This Byzantine Last Judgement scene shows Christ enthroned in the top register. The river of sacred fire descends from the Throne and is flanked by seraphim. They stand over the shield containing the Etimasia.

The Last Judgement: Christ Judge on his throne, from which descends the stream of hellfire that awaits the damned. Angels blowing trumpets. 16th c. Byzantine fresco. St. George Church, Voronet, Romania.

Two late fifteenth-century churches in neighboring Moldavia also have depictions of such a ladder, with angels and demons struggling for souls along the rungs. In all instances, the serpent rope is portrayed as a method of travel from earth to the Throne.

The Christian mystics of Russia, Moldavia and Italy understand that serpent is the path to and from Sion and the Head of God. In the East, all practices, whether designated as such or not, are designed to awaken the semi-dormant energy resident in all creation, and 'living beings' in particular. This energy is known as "Kundalini", "the Serpent Fire", and the "Dragon" depending on tradition.

The raising of Kundalini to the crown chakra at the top of the head essentially equates with alchemical "conjunctio", the mystical marriage of opposites in any spiritual journey which

makes union with the Divine a subjective reality, where the Self is fully formed. A conjunctio metaphorically creates the Philosopher's Stone, the Self, unity with the Divine.

Enlightenment (Gnosis) occurs when the serpent energy (fertility) is raised upwards into the Brain. This is obviously the very definition of enlightenment from every religious standpoint as shown by the circle of light in the head of every religious master.

A ‘serpent rope’ or ‘fiery river’ emerges from the Throne of Christ, composed of concentric rings and held aloft by winged rings. Torcello, Italy.

The Pathway to Nirvana, Tibetan thangka, Private collection.

Yet another possible source of the 'serpent rope/wormhole to heaven' motif is Tibet. In the thangka shown here, we see the initiate commence upon the path to perfection in the lower right. As one ascends the spiral pathway one gains more and more purity, as symbolized by the elephant that, at first, is grey, but gradually turns white (symbolizing 'purity'). Finally, the serpent rope meets the rainbow bridge and we see the purified soul in the Rainbow Ring. The two white elephants meeting one another on the Rainbow Bridge symbolize the ability of the Ascended being to come and go from Nirvana to the earth plane. To me, symbolism this seals the link between

the wormhole, the Tibetan Rainbow Body tradition and the Christian concept of the Resurrection or Gory Body. It suggests to me that avatars who taught the Tibetans are the source of the serpent rope/wormhole symbolism. That is to say, the 'just humans, made perfect' of Sion.

Guru Rinpoche or Padmasambhava rides a serpent rope.

The winged or flying serpent (rope) or dragon is prominent in the story of the powerful Lord Padmasambhava (meaning 'born of the lily or lotus'), the Wisdom Master who was instrumental in bringing the Rainbow Body tradition to Tibet. For Buddhists, he is known as the Great Avatar, Supreme

Magi, the Initiator and the Second Buddha. 'Riding the dragon' signifies awakened cosmic consciousness and access to the Dimension of the Blessed. For Christians, it is the Christ Consciousness.

The 'Ring of Sion' in the Pentecost Dome, St. Mark's, Venice, Italy.

TWELVE FOR SION

Another context in which the Kit (Etimasia) appears is,

appropriately, Pentecost. Located beside the Ascension Dome in St. Mark's Cathedral in Venice, Italy is the astounding mosaic in the Pentecost Dome shown here. In the center of the blue "gateway" is an Etimasia with a book and dove (symbolizing the Heavenly Tablet or the Book of Love). This is the Throne of Judgement and the gateway to Sion. Twelve apostles (or stars for Christ) are seated around the outer rim. They have fiery tongues of flames on their heads and rays connecting them to the central Throne via the Kit.

The number twelve has numerous mystical meanings and correspondences to our story, including the twelve gates to Sion and twelve pairs of cranial nerves of the brain.

The way I read this, the apostles (witnesses sent by Jesus) are receiving the signal from Sion, the fiery rays or currents flowing from the galactic center have 'ignited' or lit their interior candles. As a result, they have achieved Christ Consciousness or the Head of Christ. This mosaic is another highly recommended image for meditation, contemplation and reflection. Put on this 'God helmet' and give it a spin.

In Italy it was customary to scatter rose leaves from the ceiling of the churches to recall the miracle of the fiery tongues of Pentecost. Roses are symbolic of the drops of blood that fell from Christ's forehead when He wore the Crown of Thorns. In my view, the roses are the roses of Sharon (or Sion). They represent the descent of the vibrations of perfect light and love from the galactic center. Received by the awakened disciples these vibrations transform them into star beings.

The fact that the apostles form a circle of stars is important as a circle of stars also represents unity and a stargate.

Chapter twelve of the Book of Revelation describes the

Woman of the Apocalypse, And there appeared a great wonder in heaven; a woman clothed with the sun, and the moon under her feet, and upon her head a **crown of twelve stars**. And she being with child cried, travailing in birth .... And she brought forth a man child, who was to rule all nations with a **rod of iron**:and her child was caught up unto God, and to his throne.

As we have seen, the Crown or Helmet of Thorns and the rod (or ray) are part of the Kit. In Christian tradition, it was woven from thorn branches and placed on Christ's head by Roman soldiers, along with the purple robe and a reed rod, in an attempt to mock him. Freemasons believe this crown was woven from the thorny acacia tree, a tree sacred to Osiris. Later, the laurel wreath came to represent this crown.

However, based on all that we have seen, I propose this (star) Crown of Thorns would have been woven of the mystic rose of Sion, that is, the rays of perfection from the galactic center.

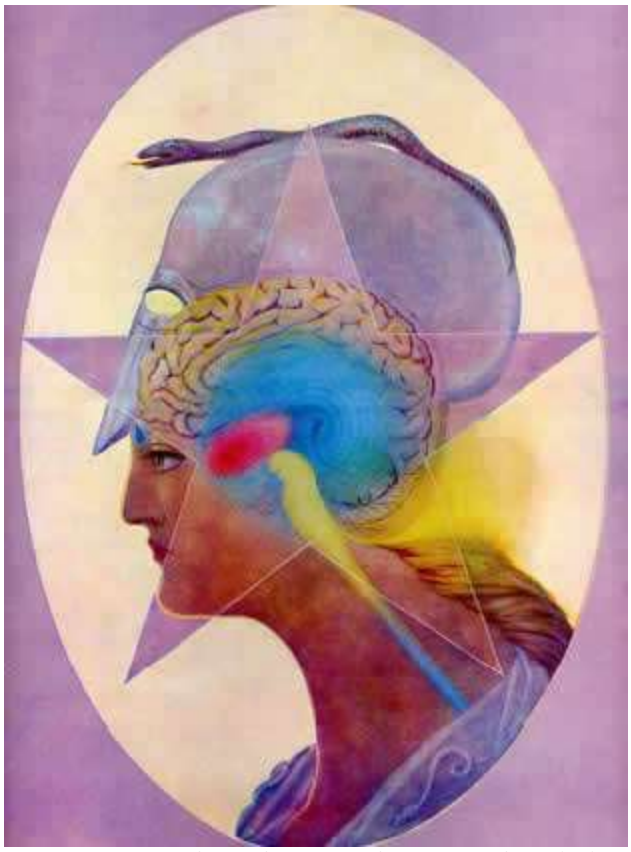
Esoterically, the "crown" of thorns, with its barbs pointing inward and pounded into His forehead, denotes dominion over one's consciousness, a necessary step in the journey into light. In my view, it symbolizes the apostle's perfection or transformation into the god-man or goddess and prepares them for ascension via the cosmic axis, the Cross, and traveling through the stargate to Sion. In this way, I propose the star Crown of Thorns is the symbol for the ascended consciousness required to travel via the stargate to Sion. We may call it the Ring of Perfection or the Ring of Sion. They who wear it rule with the rod of Sion (peace, compassion).

Madonna in Glory, Carlo Dolci, c. 1670, Stanford Museum.

Crown of Immortality, held by the Allegoric figure Eternity on the Swedish House of Knights Fresco by David Klocker Ehrenstrahl.

Edward Grim wrote about Thomas Becket, Archbishop of Canterbury who was assassinated on December 29, 1170 as the person promised by God to be the next to receive the **crown of immortality** (and, hence, take a seat in the ring of Sion). According to legend, Becket knew the secret of the anointing oil, too. This is the oil used on the coronation of the sovereigns of England. It was presented (transmitted) to Becket in a vision by the Virgin Mary. From this, one could speculate that Becket knew too much of the Kit and the Secret of Sion and had to be eliminated.

Latter Day Saints scripture also references the crown of immortality. The Doctrine and Covenants 81:6 says: And if thou art faithful unto the end thou shalt have a **crown of immortality**, and eternal life in the mansions which I have prepared in the house of my Father.



Minerva, the Roman name for Athena Parthenos or 'the Virgin', wears a version of the Crown of Light.

In my view, these remarkable connections are saying that if we can get the currents of Sion flowing through our twelve cranial nerves we can achieve perfection, sit in the ring of Sion and dwell for eternity in one of the many man-sions of God.

It is believed that the pineal gland is responsible for connecting us with these currents. Speckled with crystals, it is a sort of wireless transmitter for receiving the currents of Sion and transmuting them into secretions (containing the secrets) or oils that produce the Beaming Garment.

A remarkable third-eye opening meditation that illustrates the activation of the pineal is The Opening of the Third Eye by Mihran K. Serailian, a painting commissioned by Manly P. Hall. This painting shows, in part, the activities of the pineal

gland and the pituitary body at the time of the opening of the third eye. The kundalini or sacred fireis seen rising upward through the spinal canal of the goddess Minerva into the shape of a dove. The pineal is shown radiating a blue aura. A thin layer of light radiates from her face and neck. Her helmet is equivalent to the Crown of Light.

The pine-cone shaped pineal gland is called “the seat of the soul”. Mary is riding upon this ‘throne’ in the scene on the next page from the Vatican Museum.

Angels hold the ring of stars above Mary, who sits on the Throne or the Seat of the Soul. Vatican Museum. Photo by author.

The Coronation of the Virgin, Filippo Lippi, in the apse of the ancient doumo at Spoleto, Italy, c. 1450.

Mary in the rainbow Ring of Sion, receiving the Crown of Light.

Several of our themes are united in an extraordinary and thoroughly fascinating painting by the renowned Renaissance painter, Fillipo Lippi. Called The Coronation of the Virgin, it depicts the moment when Mary receives the Crown of Light. Most notable is that the whole scene is set in an eye (Mary is the pupil). Sion is portrayed as a 360 degree rainbow, linking the star crown with divine glory or the Rainbow body. Like her son, she has transformed into a Perfect One, a 'just human, made perfect', a stargate traveler.

If Thomas Becket's vision of Mary delivering the secret of the oil is true, its possible he saw an apparition of her or Mary

in her Rainbow Body. The numerous supernatural appearances of Mary throughout the world, especially Fatima, Guadalupe and Lourdes, in which she is described as having the appearance of a rainbow attest to this possibility.

Another of Lippi's paintings of the Coronation further illuminates our point. In this lively masterpiece from Spoleto, Italy Mary receives the Crown of Light from Jesus. As we can see in the detail on the next page, the Crown of Light is transparent, ethereal and very plasma like. Christ wears a similar crown with fleur-de-lis or flowers of light sprouting from it. This flower is presumed to the be lily, which accompanies the Rose of Sharon in the Song of Songs (Shir ha-Shirim in Hebrew), although that is uncertain. What is certain is that the stylized flower has symbolized royalty since the most ancient of times. In my view, the source of this symbolism is Sion and the rose (of Sion) is the perfect flower of light. This is why Jesus is "symbolically" referred to as the Rose of Sharon (Sion).

Gabriel wears a crown of ancient roses (naturally) and holds a gilded 'rope-like' banner that connects the earthly realm where she stands with the heavenly realm. The golden string or scroll is supported by two angels and musically loops around Christ (who wears his purple robe, the heavenly Beaming Garment).

The Coronation of the Virgin, Filippo Lippi, in the apse of the ancient doumo at Spoleto, Italy, c. 1450. In the lower right stands John the Baptist. Beside him is a messenger holding a scroll that reads ‘is perfecit opus’ or the perfect work.

Gabriel wears a crown of ancient roses.

Mary receives the Crown of Light or Ring of Perfection.

We have traveled far, but now have come to the end of our journey. I leave you with Gustave Doré's mesmerizing drawing, "The White Rose." An illustration to Dante's Divine Comedy, Paradiso, it shows Dante and Beatrice standing before the heavenly throng in the shape of a rose.

In my view, this rose, sometimes referred to as the Celestial Rose, is the 'rose of Sharon' or Sion. Like the Pentecost Dome at San Marco, Venice, it invites us to join the ring of ascended beings in Sion.

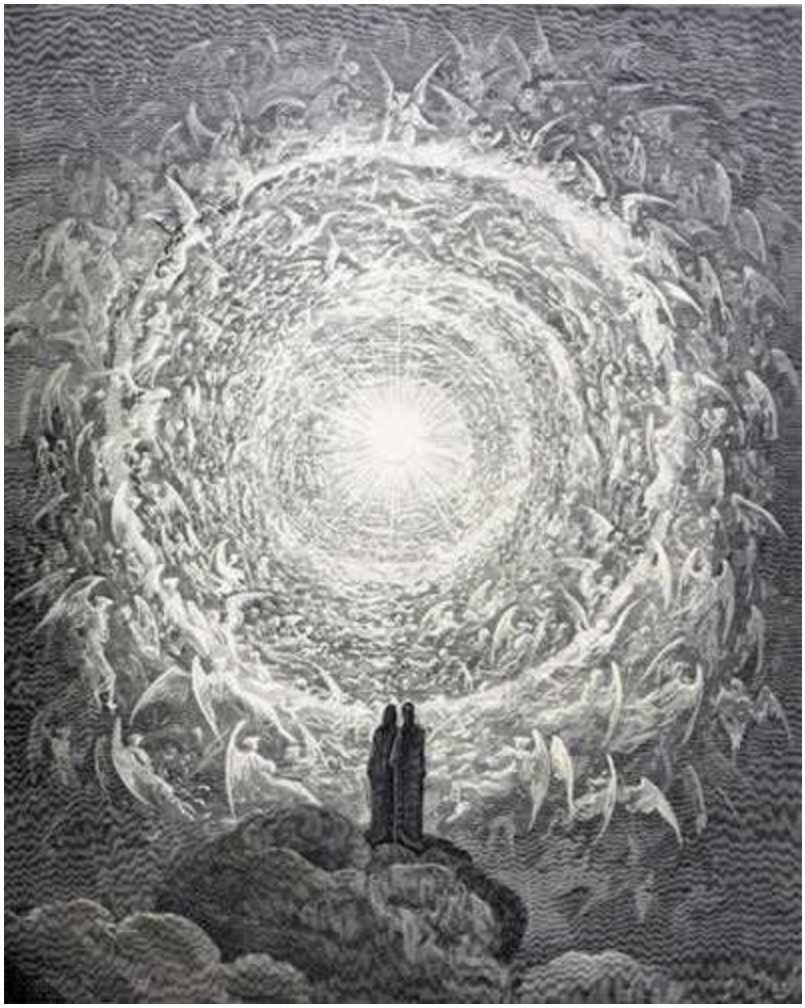
So, together, we stand at the gate to Sion. The old ways and old days are gone forever. A new day greets us. The

people of Sion are sending us a lifeline.

What will we do now? Will we take the next step into the ring of Sion? What do each of us need to do to complete our Ascension and join the 'just humans, made perfect'?

All of these questions will be answered once one simple question is first answered:

What would you do if you weren't afraid?



The White Rose, Gustave Dore, illustration to Dante's Divine Comedy, Paradisio by Gustav Dore. The saintly throng are shown in the shape of a rose.

ACKNOWLEDGEMENTS

I wish to thank all of the people whose generously supported this work, especially:
Lorie Cassel, Peter Relkoff, Kathy Paxson, Tony Ware, Will Jeffries, Stephen Espenschied, Sharon Wolfe, Nancy Kopf, Betty Reid, Jeanine Lockwood, Kurt Peterson.

ABOUT THE AUTHOR

During over 25 years of research, William Henry has pursued a startling but undeniable fact that throughout history and across widely diverse cultures, there is an absolutely seamless tradition of the existence of portals and gateways to the stars, which have been preserved in the art and myths of each era and place. Advanced beings that came from the light of the vastness of the Milky Way, and beyond, did so through these gateways. They left the secrets of a Star-Gate-Way – what I call the Gate of Eternity - for us to discover.

In his quest to discover the secrets of this Gate of Eternity he have searched museums, libraries and temples the world over to uncover and follow the visual code of the Gate of Eternity.

What he discovered and brought to the world's attention is truly amazing. That is, the symbolism used by the ancient Egyptians to depict their gods traveling the stars matches illustrations used by modern science to symbolize stargate and wormholes. Stargates or wormholes are cosmic gateways that theoretically link regions of the universe millions of light years apart and allow nearly instantaneous communication between these regions.

William's research on stargates in ancient art, myth and texts has been documented in 16 books and numerous DVD programs, including the best-selling series "Stargate Mythology". Listeners hear him weekly as the host of Revelations, heard on Whitley Strieber's www.unknowncountry.com. He is also a regular contributor on "Coast to Coast am" with George Noory and The History Channel's popular program "Ancient Aliens".

His website is www.williamhenry.net

Other books by William Henry

THE A~TOMIC CHRIST
CITY OF PEACE
CLOAK OF THE ILLUMINATI
ORACLE OF THE ILLUMINATI
THE HEALING SUN CODE
GOD MAKING
CRYSTAL HALLS OF CHRIST'S COURT
MARY MAGDALENE: THE ILLUMINATOR
EGYPT: THE GREATEST SHOW ON EARTH
THE LANGUAGE OF THE BIRDS
STARWALKERS & THE DIMENSION OF THE BLESSED
FREEDOM'S GATE: THE LOST SYMBOLS IN THE U.S. CAPITOL